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GERMAN HEADQUARTERS OF THE MUSICAL COURIER
BERLIN, W., LINKSTRASSE 17,
June 19, 1902.

DURING my attendance at the Crefeld meeting of the Musikverein, and consequent absence from Berlin, several musical events of more or less importance, but all of them of an operative nature, took place here. In order not to appear as a mere chronicler of facts, but wanting to give you a full account of what transpired, I shall have to rely upon the reports of some of my Berlin colleagues, the gist of whose criticisms of the various events I herewith submit to you in translation.

Regarding the premiere of "Matteo Falcone," an opera the libretto and music of which were written by Theodor Gerlach, Dr. Leopold Schmidt utters himself as follows in the *Berliner Tageblatt*: "Shortly before the close of the season the Royal Opera produced still another new work, and with it quickly added a further failure to the previous ones. We do not want to resume here the old dirge about the non-performance of art works like Schillings' 'Pfeifertag,' Richard Strauss' 'Feuersnoth,' and others, while time and forces are being squandered in things to which every chance of success must be denied in advance by every discerning person. Perhaps an old obligation had to be fulfilled. Perhaps, too, it is to remain the privilege of our opera house to cultivate inferiority, to bring characteristic works of our epoch, however, not at all or late.

"One left the theatre yesterday with a feeling of tediousness. Especially the final act (postludium)—which is nothing but an endless funeral rites demonstration, but obsequies without pathos, without grandeur—was of depressing influence upon the mood of the listeners, which in the previous act had been raised a trifle, so that the author was enabled to appear several times before the curtain. But also in this second act it is only the subject matter, not its artistic treatment, which temporarily awakened interest until want of concentration even here weakened the exciting effect. The composer, with a few deviations, made use of Chamisso's poem, 'Matteo Falcone,' for the book of his opera. The action takes place in Corsica (about 1730), which island in a civil war defends its liberty against the Genoese. Sampietro, leader and favorite of the populace, is being pursued by soldiers. During his flight into the mountains he finds refuge in the hut of Matteo, who as a true Corsican holds holy the right of hospitality. Through the accidental treason of the little son Fortunato, however, Sampietro falls into the hands of his pursuers. Wounded in his feelings of honor, Matteo makes up his mind to kill his boy, despite the fact that he bitterly hates Sampietro, because the latter has betrayed the old man's daughter. In Chamisso's poem Matteo, if I mistake not, shoots his child; while in the opera, touched by the mother's pleadings, Matteo seems willing to forgive. The ambitious Fortunato, however, commits suicide by throwing himself down a mountain precipice. The mother dies of fright. The funeral rites of both are being held in the final scene, when, heaping ghastly things one upon the other, Matteo stabs Sampietro, though the latter has already been condemned to death, because he begrudges him the glory of dying like an honest martyr for his country.

"Despite these disagreeable happenings, against which only a graceful, mute scene of children at play offers a single bright offset, the psychological conflict contains a dramatic core. It was this which in the principal scene of the second act produced the impression spoken of above. But Theodor Gerlach did not understand how to develop an action out of it and how to interest the listener for any length of time with his dramatic personae. The broad stretchings of all effects, a preponderance for preaching and sentimentalism, which in the mouths of simple mountaineers sounds doubly false, are the special defects. The national habit of a pantomimic funeral celebration, the Corsican 'vocero,' the representation of

which upon the stage was thought to be of special effectiveness, left the audience cold. It proved merely extravagant, theatrical get up, just as did the folks' scenes in the prelude and the litany which draws through the second act.

"One might have passed over the weaknesses in the libretto, however, if only we had grounds for thanks in the impressiveness of Gerlach's music. But in it the principal thing is wanting, viz., noble, plastic and original invention. If it shares this want with most other modern productions, it does not recompense us even, as they at least do by means of the now habitual brilliant facture. The orchestra is treated clumsily and with little euphoniousness; especially does the employment of the wind instruments denote a lack of deeper knowledge and taste. While the recitative episodes and some leitmotives show a striving toward modern style, the melodic element and the construction of the ensembles belong to the old school. The composer does not disdain the use of even the most trivial phrases, and musically he surpasses the very bathos of the words of the libretto which he wrote. The deficient technic which became palpable in the orchestral prelude clogs also in the further continuance of the work most episodes of deciding importance; thus, in the way of expression, instead of the dramatic, most always the theatrical and for Southern passion boisterousness is the substitute. Agreeably touching is only the long solo scene of the boy, the song which he addresses to the living kitten, a mute playmate, which elicited the special interest of the audience.

Miss Rothauser represented and sang the part of Fortunato excellently, and stood indeed with her performance well in the foreground of the reproduction. But also the other members of the cast, foremost Herr Berger (Matteo), Frau Goetze (the mother), Herr Sommer (Sampietro) and Miss Reini (Beatrice) did their very best for the novelty, the mise en scène of which had been superintended by the new stage manager, Droscher, while Edmund von Strauss conducted the premiere. The marine landscape in the first and the mountain gorge in the last act were decoratively formed into good stage pictures by first inspector Brandt. But for the tarantella danced by the ballet, which did not go well together with the orchestra in point of rhythm, I could interest myself just as little as for the pantomimic representation of the "vocero," in which the Misses Urbanska and Kirschner took the leading parts.

The Stuttgart Court Opera House some time ago was destroyed by fire, and it will take at least a year or more before it can be rebuilt. In order not to destroy the excellent ensemble and to preserve it in good working shape, the Württemberg Court Opera intendency has hit upon the idea of giving guesting performances at various other opera houses with the complete Stuttgart personnel. Thus, they have come to Berlin and have so far met with considerable success at the New Royal Opera House (Kroll's) with a series of representations, among which those of Messager's charming comic opera, "Les Michus," pleased both the public and the critics to an unusual degree.

But their repertory contains not only such pleasing but rather light calibred music as this and Offenbach's "Contes d'Hoffmann," with which the Stuttgarters opened their stagione, but which they withdrew from the house bills afterward, because they did not want to invite comparison or interfere with the Theater des Westens, where the same work held the boards several times during the present season. They also gave Berlin some novelties of importance, the first of which was "The Polish Jew," not Erlanger's opera, on the same subject, but one by Karl Weis, a composer whose name was scarcely known in Ber-

lin. An excellent performance the work found many admirers here at once. Dr. Schmidt refers to it as follows: "The Polish Jew," by Karl Weis, is the most talented work, which has come to my notice of late years. The subject of the two act opera has been drawn from a novel by Erckmann-Chatrian, and has been dramatized for the stage by Victor Léon and Richard Batka. It offers to a musician, whose striving is not for outward effects, quite a number of instigating opportunities, and it speaks well for the dramatic talent of the composer that he has not failed to avail himself of them. The first act, with its lengthy but skillful exposition, is especially capital. The story of the Jew who, on his journey while passing through the village, was murdered many years ago without the murderer having thus far been found; then the entrance of the Jew's double into the house of the culprit at the moment when the latter is about to give away his daughter in marriage, the monologue of the father, the Alsatian dances—splendidly executed by the entire personnel—the appearance of the Jew's double among the marriage guests, all these are fascinating scenes in which a vivid and pretty original musical invention stimulates the imagination. Under the weight of his pricking conscience, full of repentance over a deed which he committed during a period of need only in order to save the welfare of his family and haunted by a dream, the undiscovered murderer falls victim to a stroke of apoplexy.

The second act depicts for us the anxiety of soul of the miserable one who seeks to justify his crime before God and before his conscience. Then follows the scenic representation of the dream, in which, after having made confession before the court, he is condemned to death. Dramatically this dream scene weakens the work, aside from the fact that it is difficult from a technical viewpoint to bring things to the cognizance of the audience which in rather indistinct illumination are being transacted at the back end of the stage. It did also not come out well in this representation, although the Stuttgart singers pronounced everything with praiseworthy clearness. A short scene in which the culprit is found dead by the marriage guests at the approach of dawn winds up the action effectively.

The music above all shows the advantages of a sure technic and of a refined taste. Everything is well constructed and the orchestral means are excellently employed. Karl Weis knows how to score euphoniously and interestingly, and even in dramatically excited moments he retains a wholesome, sound character, avoiding all glaringness. The invention does not evince personal traits, but it is fluent and expressive. Melodic passages, especially choral ones, frequently appear, without, however, disturbing the dramatic flow of the whole. They sometimes show a pronouncedly folksonglike pregnancy. Besides the above enumerated climaxes of the first act, the solo scene of Mathis deserves to be mentioned, for in it the ever increasing anxiety finds eloquent musical expression. In the dream scene for moments the composer's powers seem to grow lame. He did not find tones sufficiently contrasting the fancied dream with the real surroundings, which should have been his main purpose in this episode. His harmonic scheme, however, is just in this second act, despite all naturalness, often quite interesting. Without danger of overrating Karl Weis, one may congratulate him on the success of his work. He has brought himself as a creator to such favorable notice that from now on he will draw general attention upon himself. At the close of the opera he was called out to bow his thanks to the audience.

The impersonators were throughout well placed in their respective parts. Wilhelm Fricke, who is held in excellent memory here from previous appearances, created in the impersonation of old Mathis a vocally and histrionically remarkable part, without falling into any of the exaggeration to which the role so easily lends itself. The bridal couple was represented by Else Wiborg and Peter Mueller, the forester by Emil Holm and the notary by Felix Decken. The ensemble again was faultless, for which praise is partly due to the well trained chorus and the orchestra, which is remarkable for fine wind instrumentalists. Court Conductor Karl Pohlig proved himself a refined and musically intelligent interpreter, and August Harlach's merit was in the clever mise-en-scène.

At the Royal Opera House on the 12th inst. the 600th performance of Mozart's "Don Giovanni" took place. The event was commemorated through a newly studied and partially also newly mounted festive representation of the work under the loving and sympathetic, because congenial, guidance of Richard Strauss.

The cast was the best possible, embracing the finest singers among the Berlin Royal Opera House personnel, viz.: Berger in the title role, Plaichinger as Donna Elvira, Wittekopf as Commendatore, Miss Destinn as Donna Anna, Sommer as Don Ottavio, Nebe as Leporello, Krassa as Masetto, and last, but by no means least, Frau Herzog as Zerlina.

The 600th performance here followed the plan laid down by Richard Strauss for the Munich newly studied "Don

Giovanni" model representation in 1896, viz., to abandon the duet of Zerlina and Leporello, the "Dalla sua pace" aria of Ottavio, and the "Mi trudi alma ingrata" aria, with recitative of Donna Elvira, which Mozart had written later to comply with special requests of the Vienna singers; also the co-operation of the chorus in the finale of the first act, not prescribed by Mozart, was abandoned. On the other hand, the formerly frequently omitted sextet was reinstated in its place, and the work thus given in its original form, just as it was presented in the very first performance of "Don Giovanni" at Prague on October 29, 1787.

The first Berlin performance of Mozart's chief d'œuvre was given at the Royal Opera House on December 20, 1790, and the work has since then during the space of 112 years retained its place in the repertory like no other one ever written. Three hundred performances of it took place in the course of sixty-three years, the 300th having been given in 1853. The 400th was commemorated in April, 1870; the 500th in November, 1887, and after another fifteen years the 600th performance took place a week ago.

To commemorate this event in due form the intendency published a pamphlet, in which the history of "Don Giovanni," a facsimile of the house bill for the first performance of December 20, 1790; all further casts of the following 599 repetitions of the work, pictures of the first impersonators, some of the later scenery and part of the new scenery used last week are given.

Two important musicians died in Germany this week. The one is Musikdirector Josef Brambach, of Bonn, who was born in the same old Rhenish university town in 1831. Brambach was not sufficiently well known or appreciated as a composer in the United States, despite the fact that his "Columbus" cantata was awarded the first prize in the Cincinnati competition. Of his many other choral works, among which "Welleda," "Alcestis" and the "Eleusyan Feast" are the most noted, a performance has not, as far as I am aware, been given by any of the numerous American choral societies. Brambach was just as modest as he was an amiable, quiet and unobtrusive man and excellent musician.

From Leipzig the telegraph brings news of the death of Karl Piutti, a well known teacher at the conservatory, and organist of the Church of St. Thomas, with its renowned Thomanerchor, a position once held by no less a predecessor than Johann Sebastian Bach.

At Mayence Emil Steinbach, the eminent musician, celebrated last week the twenty-fifth anniversary of his activity as musical leader of the city's orchestra. The Grand Duke of Hesse nominated the genial conductor Hofrath, a translation of which title of court councillor does not mean much in American English, but the title itself a great deal to its loyal bearer and proud possessor.

Ferdinand Jaeger, who in 1873 was the first Walter Stolzinger in the Cologne premiere of the "Meistersinger," in which Eugenie Pappenheim took the part of Eva, died at Vienna last Saturday at the age of sixty-four, after a short illness. He was born at Hanau on the Main, and was a pupil of chamber musician Thiele, of Dresden, where he also made his first operatic appearance. Thence he went to Cologne, and from there to Hamburg. By invitation of Richard Wagner he went to Bayreuth, and the master recommended him for the part of Siegfried to the Imperial Court Opera at Vienna, a member of the personnel of which Jaeger remained to the end of his life.

Conductors' concerts, instead of the old soloists' concerts, seem to become the fashion. I wrote at length some weeks ago about the London music festival, which proved

to be a veritable conductors' congress, and now I learn that the intendency of the Frankfurt Opera will follow Robert Newman's example. Six symphony concerts are to be given in the course of the winter season, all of them to be led by different renowned conductors. So far Weingartner has been secured for the first, Schuch for the third, Richard Strauss for the fifth and Arthur Nikisch for the conducting of the sixth concert.

Among the musical visitors of our Berlin headquarters since my return from Crefeld was Ignace Jan Paderewski, who passed through the German capital on his way to his Polish estate near Lemberg. The renowned pianist, who looked in the pink of health, and his wife will take the waters at Ems in July. Mrs. William E. Beardsley, of Brooklyn, and her talented young daughter, both pianists, called the same day. Ignace Wagdealter, a young Polish composer, a pupil of Professor Gernsheim, and a young man with a future, likewise paid me a visit, and so did Harding M. Kennedy, an American violinist, who, after three years' study under Halir, intends to exchange Berlin for Paris in order to put some French polish on his violinistic style before he returns to his native country.

O. F.

A TESTIMONIAL.

DETROIT, May 23, 1902.

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(Signed) ELSA VON GRAVE-JONAS.

Felix Fox.

FELIX FOX, the well known pianist of Boston, is now in Paris, where he intends to pass the summer. Mr. Fox is summing up with his former master, Philipp, the composer and pedagogue of Paris.

Boston's musical season just closed was added to to a very considerable degree by the three recitals given by Mr. Fox at Steinert Hall.

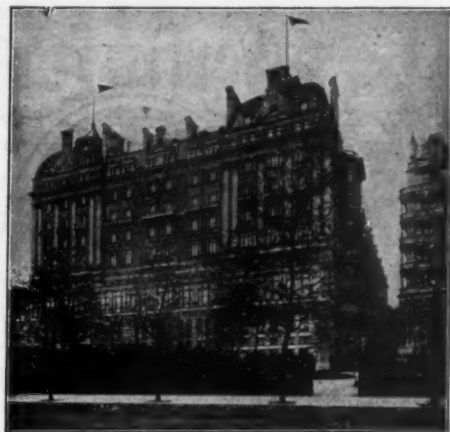
Madame Edwards at Put-in-Bay.

IF any material evidence were needed to indicate the growing importance of the educational department of the musical movement in this country it would be furnished by the peculiarly interesting character of the exercises of the National Music Teachers' Association, held in Put-in-Bay, Ohio, this year.

The officers of this movement are alive to its importance, and many of our leading teachers, not before interested, are going heart and soul into the work.

Among others, Mme. Etta Edwards, of Boston, has been invited to give illustrated talks upon vocal method before the association. That Mrs. Edwards could be induced to put off her annual trip to Europe this year to aid in the work speaks volumes.

The educational is coming to be the "fashionable" end of music work, to which the merely show off features are but secondary.



HOTEL CECIL, LONDON.

June 28, 1902.

I HAD intended to have written this week upon the subject of the coronation music, but, though the full details of it are, of course, well known to all, and though I have before me the edition of the service, published by Messrs. Novello, nothing could be less appropriate than to discuss a celebration which could not take place owing to the lamentable announcement made on Tuesday last. It is sincerely to be hoped, however, that it will be merely a case of postponement and that the opportunity will soon occur of discussing the music at length in happier circumstances. As I write there seems to be every prospect of the King's rapid recovery, and the ceremony which had to be abandoned for the time being will very probably take place at a comparatively early date. The final rehearsal was in progress when the sad announcement of His Majesty's illness was made, and, according to all accounts, the music promised to go without fault or blemish, and when the Coronation Day actually arrives there seems to be but little doubt that the service will be fully worthy of the occasion.

It was only natural that the week should be quiet at Covent Garden. With all the preparations to be made for the intended gala, the management was naturally not disposed to stage anything that would involve any extra trouble, and an array of old friends has consequently held the boards. On Saturday, it is true, we had a new Faust in M. Maréchal, a newcomer to Covent Garden, whose excellent performance in "Carmen" we had occasion to mention last week. Without possessing powers that are in any way extraordinary, M. Maréchal has proved himself to be a very valuable acquisition. Both as a singer and as an actor he shows himself to be a man of great experience. In the former capacity, indeed, his experience has left its traces upon his voice, which does not appear to retain its pristine freshness. Still, he uses it very well indeed, and it was something to hear "Salut Demeure," sang, for once, in a way, strictly in tune. Somehow or other, "Salut Demeure" is a song over which M. Saleza invariably comes to grief. He either begins it flat, and in his efforts to recover ends it sharp, or else he begins it sharp and sinks a semitone before the closing bars. I doubt if he has sang it absolutely in tune at Covent Garden for years. Maréchal, however, does not sin in this direction at any rate, and though his top notes occasionally appeared to be a trifle pinched, there was but little fault to be found with his singing upon the whole. In "Carmen" he showed himself to be an actor of remarkable intensity, and though "Faust" hardly offered him an opportunity of displaying his powers in this direc-

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tion, he played the part well and without the slightest stiffness or conventionality. Calvé was to have appeared as Marguerite, but was prevented from doing so by a cold, so Mme. Suzanne Adams appeared in her stead. Madame Adams is not, we must confess, an inspired Marguerite, and there is a chilliness about her which would have driven off a less ardent wooer than Faust. But she sang admirably, from a technical point of view, and it was refreshing to hear a prima donna whose intonation was always absolutely accurate. Otherwise the cast calls for no comment.

The opera for the rest of the week may be discussed in a few words. On Monday we had Calvé in "Carmen," on Tuesday van Dyck as Tannhäuser, on Wednesday that very aged war horse, "L'Elisir d'Amore," was trotted out once more. On Thursday and Friday it had been intended to close the theatre, but owing to the postponement of the coronation "Faust" and "Romeo and Juliet" were played. Tonight comes "Pagliacci" and "Cavalleria Rusticana," but they must, of course, be discussed next week.

The two Nikisch concerts of last week were hardly so sensational as that at which he made so tremendous a success at the London musical festival. After the enthusiasm which his performance of Tchaikowsky's Symphony in E evoked on the latter occasion, it was, perhaps, a little surprising that he should have selected Beethoven's Symphony in A for the pièce de résistance in his Monday's program. He wished, no doubt, to show that he was as fine a conductor of classical music as of romantic, and though he certainly gave a good performance of the Beethoven Symphony, it cannot be said that he entirely proved his point. He played tricks with the music, his reading was of ultra romanticist order, and he did not display in it the same remarkable gift for bringing out all the spirit of the work he displayed in the Tchaikowsky Symphony. In Tchaikowsky's Suite in G, which he gave at the same concert, and of Schubert's great Symphony in C, which he played on Friday afternoon, he was infinitely more at home. Objection has been taken to his reading of the symphony on the score that it was strenuous, boisterous and even noisy. The epithets are badly chosen. Nikisch is, it is true, a vigorous, romantic conductor with whom the critics of the old school, some of whom have not yet learned to stomach Wagner and can see nothing in Strauss, would probably be but little in sympathy. But he has an unexampled knowledge of his orchestra, and the manner in which he handled it in the symphony was nothing short of superb. Far from being an "orgie of typani and trombones" (vide the *Daily Telegraph*), the performance was quite one of the finest we have heard. The typani and trombones may have offended the critics' ears, but we have yet to learn that it is a crime to get a full, rich tone from any of the instruments of the orchestra provided always that the balance of parts is perfectly maintained. On Friday neither the typani nor the trombones were in the least overwhelming. Nikisch inspired all the players to do their best, and every instrumentalist, from the piccolo to the double bassoon and the big drum, played splendidly. The balance was not lost for a moment, and if the critic in question found it to be a wild orgie, we are inclined to think that the fault lay with the typani in his ears rather than with the typani in the orchestra. Nikisch played the suite very well, indeed, but we would rather have heard something else.

Marie Brema chose a very good program for her concert at St. James' Hall on Friday evening. We have grown sick to death of the "Daisy Chains," the more "Daisy Chains" and all the other fatuous cycles which are poured out year after year to tickle the ears of an indiscriminat-

ing public, and it was, therefore, a relief to hear a cycle of such musical value as the "Liebeslieder" of Brahms. The performance, too, was unusually good. Miss Rose Ettinger, the soprano, sings very prettily, indeed, and though she occasionally displays a tendency to affectation, she sang quite simply in the cycle. Miss Brema was in excellent voice and as dramatic as ever. John Coates, whose tenor voice is of a very sweet quality, once more showed himself a thorough artist, and Francis Braun, though his voice is not very powerful, and though he was occasionally outsung by the other three, did on the whole very well, indeed. The quartet was a decided success, and all the singers also showed admirable taste in choosing their solos.

Madame Albani's coronation concert at Albert Hall on Saturday afternoon was, socially speaking, a very grand affair. The coronation element in the program was, it is true, not very strongly pronounced, though in this respect it was certainly rather better off than many of the recent coronation concerts, which included nothing that was in the least appropriate. For this particular occasion Coleridge Taylor had written a new march, "Ethiopia Saluting the Colors," while Edward Elgar had fitted out the Trio of his immensely popular "Military March" in D with words, and had turned it into a song. It is to be feared, however, that the world's music has not received an addition of any very great worth in either of these two compositions. Coleridge Taylor chose a subject which one would have expected to be very congenial to him, but he failed to rise to the occasion. The striking orchestral effects and the strong sense of color which characterized his early work are there, it is true, but in a rather lesser degree, while they are wasted in very trivial material. The themes are at the best but poor themes, and they are elaborated to an extent which is quite unnecessary. It is not a good march; it does not in the least suggest Ethiopia engaged in the avocation of saluting the colors, or in any other association whatever, and, in fact, Coleridge Taylor has only followed in the footsteps of many other composers who have tried to produce a satisfactory coronation march and have failed lamentably. With regard to Dr. Elgar's song criticism would be, perhaps, superfluous. It is admittedly hard to fit a march tune with words after the tune is written, and if the words and music do not exactly fit it is A. C. Benson's fault, if it is anyone's, for he was responsible for the lyrics. Upon the whole the song has been turned out fairly well, and it may very possibly become popular; certainly Mme. Clara Butt's performance of it was received enthusiastically. But it seems to us to be merely the spoiling of a very good tune. The rest of the concert was of considerably more musical interest than is usual with these overgrown ballad concerts. Albani herself was, of course, sure of a big reception, and though she was not in her best voice, her performances of "L'Amore," from Mozart's "Il Re Pastore"; "Robin Adair" and some other songs were quite good enough to justify it. George Riseley's male voice choir, a splendid body of singers, had come from Bristol to take part in the concert, and sang Grieg's beautiful "Landerkenning" admirably, Charles Santley taking the solo part. Santley's voice may be past its prime, but it would be hard to find a younger singer who could have sung this and Mozart's "Non piu andrai" so well. For the rest, Miss Adela Verne, who is quite one of the cleverest of our lady pianists, gave a first rate performance of Liszt's Hungarian Fantasia, in which she displayed a very happy combination of technical skill and musical ability. Mme. Beatrice Langley contributed violin solos and Kennerley Rumford sang.

This week only two concerts of any interest have taken place, one being that given by Anton van Rooy at St.

James' Hall on Wednesday afternoon. Van Rooy is not, perhaps, cut out for a lieder singer, and his magnificent voice is displayed to rather better advantage in Wotan's "Abschied" than in the "Dichterliebe." Considering the size of his voice, however, he has it wonderfully under control, and though he was tempted once or twice to give excessive vent to his feelings—"Aus alten Märchen," for instance, was altogether too boisterously sung—his performance was, upon the whole, exceedingly good. He sang "Im Wunderschönen Monat Mai" and "Aus meinen Thränen spriessen" with surprising delicacy, and though he had a temporary lapse in "Die Rose," he quite recovered himself in "Wenn ich in deine Augen seh." In two of the songs, "Am leuchtenden Sommermorgen" and "Ich hab' im Traum geweinet," he was a trifle flat, a failing of which countless singers before him have been guilty in these particularly difficult songs. By far his finest achievements were "Ich grolle nicht" and "Die alten bösen Lieder," and we have seldom heard the spirit of these two songs, so admirably expressed. His performance of the former, always a very popular song, brought the house down, though probably not half of the audience which applauded him so enthusiastically knew how absolutely true to the meaning of the music and of the words his interpretation was. Much of the burden and heat of the day fell upon Prof. Carl Friedberg, who acted both as accompanist and as soloist. He played the accompaniments to the "Dichterliebe" charmingly, but his style is somewhat small for Schumann's "Etudes Symphoniques." Van Rooy filled the second half of his program with Schumann's "Alte Lant," "Wer machte dich so krank" and "Die Löwenbraut," and Schubert's "Todengraben Heimweh," "Prometheus" and "Gruppe aus dem Tartarus," all admirably sung.

The second of the two concerts I mentioned above was that given by Josef Hofmann at Queen's Hall on Monday afternoon. The brilliant young pianist chose a program which suited him exactly. A Theme and Variations by Handel, a Rondo of Mozart, Beethoven's "Chor der Dervische," two Brahms Rhapsodies and Schumann's "Fantaisiestücke" are works in which his delicate and refined style are suited to perfection, and few pianists could have exhibited in them such perfect sympathy and taste. Hofmann does not seem to us to have come as yet to his full artistic maturity. He has all the qualities of a great pianist, but they are still in miniature, and when time and experience have enlarged the range of his artistic vision he will no doubt gain the broader qualities which are still lacking in some degree. In the group of show pieces he proved that he has a technical equipment far beyond the ordinary, and the Schubert-Liszt "Gretchen am Spinnrade" and "Erlkönig," and arrangements of Wagner's "Tannhäuser" Overture and "Feuerzauber" could not have been more brilliantly played; while he gave an example of his excellent qualities as a composer in an Impromptu and a Mazurka from his own pen.

For the rest, the concerts of the week do not call for more than passing mention. Master H. Vernon Warner and Miss Rosie Warner, who gave a piano and violin recital at St. James' Hall on the same afternoon, are two clever children who ought to be still in the schoolroom. Madame Grimaldi, whose recital took place at the Salle Erard, gave interpretations of ten pieces by Chopin, in which she varied dullness with lapses of memory, and Hirwen Jones, who gave a concert at Steinway Hall, is a tenor purely of the drawing room order. Miss Violet Randle, who gave a vocal recital at Bechstein Hall on Tuesday afternoon, has a very pleasant mezzo soprano voice, and with more experience she should do well.

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MUSICAL PEOPLE.

Miss Viola Crow, the Michigan pianist, will give recitals during the summer at Omena, in her native State.

Mose Johnson, who has studied abroad with Randegger and at the University of Michigan, will give song recitals in the West in the months of July and August.

William J. Hall, a tenor from Minneapolis, gave a song recital at the Congregational Church at Waseca, Minn., on June 13. The songs were by MacDowell, Brahms, Massenet, Purcell, William Arms Fisher, Nevin, Richard Strauss, Haynes, Lehmann, Spaworth, Lecocq and Blazewicz. Mrs. Hall played the piano accompaniments.

The following pupils of William Otto Polemann (voice) and Charles S. Skilton (piano), of the New Jersey State Schools, played and sang at a recital on June 7: Miss Margaret MacCrellish, Miss Mary Jahn, Miss Florence Quigley, Miss Mary van Dorn, Mrs. Herbert Lanning, Miss Nellie Waters, Miss Helen B. Reading, Miss Meta Bartley and Miss Mary Davison. The recital was given in Trenton.

Miss Mary Jean Dunlap, a pupil of Mrs. Flora M. Hunter at the Metropolitan School of Music, Indianapolis, Ind., gave the graduation recital. She played works by Bach, Beethoven, Chopin, Schubert, Liszt, Sauer and Litloff. Henry W. Lant, a vocal pupil of Edward Nell, sang songs by Schumann, von Fielitz and Loewe. Clarence Veeder Nixon, another pupil of Mrs. Hunter, gave a recital at the close of the regular musical season.

Following are the names of the pupils of Valesko O. Richard who played at that teacher's piano recital in East Orange, N. J., last month: Miss Margaret Currier, Miss Henrietta Cooper, Master Howard Sherrill, Miss Gertrude Strong, Miss Emma Messner, Thomas Goodwin, Miss Catharine Forrest, Miss Edna Bryan, Miss Belle Dorland, Miss Elizabeth Staib. Mrs. Jean Slee Starr, contralto, and George E. Clauder assisted in an excellent program.

The Bagnall Piano School, Buffalo, N. Y., closed its fourth season with a recital at Women's Union Hall, on Delaware avenue, Monday evening, June 30. Miss Agnes L. Smith, soprano; Miss Maud Dick, contralto, and Julius Singer, violinist, assisted the pianists. These included Miss Gladys Campbell, Miss Laura Barton, Miss

Bessie Vine, Miss Clara Ahl, Miss Lillian Purvis, Miss Rena Lang, Alfred Choate, Miss Florence Kaiser, Austin T. Adams, Miss Nellie Beier, Miss Maggie Leach, Miss Alma Rogers, Miss Ethel Barnhart, Miss Jennie Hughes, Miss Florence Klein, Miss Irene Mellon and Miss Marie Mellon.

A program of songs and operatic arias was given at the recital in the Second Baptist Church, June 17, by the pupils of Mrs. Frederick Schuyler Wardwell. As part second, selections were sung from Harry Girard's song cycle, "The Trend of Time," by Mrs. Wardwell, Miss Ella Hickok and Miss Maude Addis. Other pupils who sang in the early part of the evening were Miss Lillian Osborne, Miss Anna Harmon, Miss Ethel Davis, Nelson Merritt, Miss Agnes Small and Miss Dora Barnum. Miss Addis and Miss Hickok won scholarships and Miss Small received a certificate on completing the two years' course.

E. T. Baldwin, a teacher of piano and church organ, at Manchester, N. H., presented the following large class at a recital given Monday evening, June 30: Miss Malvina Maynard, Miss N. Alice Varney, Miss Bertha Woods, Miss Bertha Fifield, Miss Bertha Blanchet, Miss Edna P. Merrill, Miss Eugenia P. Morey, Miss Sarah P. Schwartz, Miss Flora Scheer, Miss Minnie Managle, Miss Lillie Butler, Miss Eloise Chandler, Miss Frieda J. Himmer, Miss Emma Artz, Miss Mary Jones, Miss Florence Carter, Miss Jennie Cantor, George C. Dockham, Fritz H. Hecker, Walter Sawyer, Master Norman W. Fitzpatrick.

St. Catherine's Normal Institute, corner of Harlem and Arlington aves., Baltimore, gave the twenty-seventh annual commencement Wednesday afternoon, June 18. The entrance march (from Raff's Fifth Symphony) was played by the Misses Florence Dyer, Kathryn Haefner, Kathryn Catlin, Emma Walbrecher, Regina Codd, Bertha Kahler. The vocal class sang Bruch's "Evening Bells" (a capella). Other musical features were contributed by Miss Florence Dyer, piano, and the Misses May Martin and Kathryn Haefner, harpists. After the closing remarks by the Rev. F. P. Duggan, the following pupils played as a "Retiring March" the March by Mendelssohn, op. 22: Misses Marguerite Hanrahan, Helen Barry, Bessie Desch, Eva Rapp, Nellie Craig, Agnes Trainor.

Many Dayton (Ohio) music lovers attended the recital given at the studio of Miss Lettie E. Schaeffer, Friday evening, June 27. Otto J. Emerick and Arthur Leroy Tebbis, two vocalists, assisted Miss Schaeffer's piano pupils in an excellent program. The piano students who played were Mary Rohrer and Katherine Schaeffer, Elwood Bates, Marguerite Burns, Marie Arnold, Emory McSherry, Orletta and Bertha Schwind, Daisy Bowman, Margaret Robrer, Charmie Wright, Lorianne Mann, Ella Fitzgerald, Charles B. Estabrook, Marguerite Burkhard, Mary Yeazel, Helen Gable, Katherine Hammond, Anna Drayer, Clara Shuler.

MUSICAL CLUBS.

The Musicians' Club, of Detroit, Mich., gave a concert Monday evening, June 30, aboard the Lake steamer Promise Monday.

Harrisburg, Pa., has a choral society, a Wednesday Musical Club and a Palestrina Choir, all devoted to the performance of high class music.

Dr. Frank Cortan, of the Brooklyn Eagle, has been appointed secretary of the singing festival to be given next November under the auspices of the Brooklyn musical clubs.

In the prize singing contest held recently in the Poughkeepsie (N. Y.) Opera House, the first prize was won by the Pinsuti Choral Club and the second prize by the Mendelssohn Glee Club.

At the last meeting of the Thursday Morning Musical Club, of Middletown, N. Y., held at the home of Mrs. A. C. Holmes, the program was contributed by Miss Edith Blanchard, pianist; Miss Florence Sliter, violinist; Miss Cornelia Marvin, contralto, and Miss Christine Iseman, accompanist.

The St. Cecilia Music Circle, of Danbury, Conn., gave the closing recital at St. Peter's Convent. An attractive program was presented by Miss Anna O'Connor, Miss Mary Coyle, Miss Margaret Shalvoy, Miss Maud Durkin, Miss Cecilia McInerney, Master John McHugh, Marion Hannon, Miss Rena McCarthy and Master William Kilcoyne. The Rev. Father Gibbons delivered an appropriate address.

Stanleigh R. Meaker, 'cellist, and Miss Fisher, violinist, assisted the Monday Musical Club, of Auburn, N. Y., at the concert given June 30. A. H. Dadman directed the program. The members, all married ladies, included Mesdames William Arnett, Arthur H. Dadman, Richard E. Eccles, Robert G. Shaw, Frank A. Skilton, Harry A. Tidd, Charles M. Warren, Charles A. Wright and Truman S. Brinkerhoff.

Saturday, June 21, the Genesee and Wyoming (N. Y.) Musical Association held afternoon and evening sessions at West Bethany, N. Y., and at the business meeting elected the following officers: Honorary president, Mrs. M. P. Annabal; president, Hale M. Smith; vice president,

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The Trenton (N. J.) Monday Musical Club is composed of fifty ladies. Charles S. Skilton is the director. The active membership includes: First sopranos—Mrs. C. F. Adams, Mrs. J. Irvin Biddle, Miss A. Elizabeth Davison, Miss Elizabeth Hendrickson, Miss Mary Hutchinson, Mrs. George E. Kraft, Miss J. M. B. Kuntze, Mrs. Charles B. Leavitt, Mrs. Charles Lenox, Miss Minnie Pierce, Mrs. Alfred F. Robertshaw, Mrs. J. Robert Weber. Second sopranos—Miss Jessie Fullerton, Miss Edith Golding, Miss Clara May Hendrickson, Miss Caroline L. Hinman, Miss Mary E. Ingram, Miss Emma H. Lair, Mrs. Herbert Lanning, Miss Edna D. Scudder, Mrs. Edgar Tatler, Miss May Watson, Miss Emily E. Whittaker.

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AMONG the pupils of Madame Lankow who were exceedingly successful in the Providence (R. I.) Opera Company are Andreas Schneider, the well known lyric baritone, who sings all the leading baritone parts, and who surprised his admirers of last year's season with the remarkable development of his voice and art, especially with the breadth of his height and freedom of acting; also Bertha Shalek, a mezzo, who sang and acted Carmen surprisingly well, and for whom the critics after this, her first attempt in grand opera, predict a conspicuous future, and Freda Buesing, a beautiful and pure alto, who took the house by storm as Acuzena. In all these singers the same true and reliable technic is remarked.

The American School of Opera, where these young singers were trained in acting, procured them the positions, which continue through the summer.

Madame Pappenheim's Vacation.

MME. EUGENIE PAPPENHEIM has closed a very successful season. She will spend the summer in the Berkshire Hills and in the Catskill Mountains, and return to New York city in September. In the meantime all mail matter addressed to her residence at the Rutland, 260 West Fifty-seventh street, will be forwarded.

ALBERT GERARD-THIERS.—Albert Gerard-Thiers, the celebrated voice specialist, will remain in town until August 1.

KOCIAN.

THROUGH the courtesy of the Grand Vizier of Morocco, Menei Bey, residing at Fez, Rudolph Aronson has been successful in placing ten concerts in Morocco for Kocian, the young Bohemian violinist virtuoso, in October, who will play, before leaving there for the United States, in Tangiers, Larache, Alkazar, Rabat, Casablanca, Mogador, Marakesh and Fez—all in Morocco. This will be just previous to his sailing for America in November. Kocian is to receive 50,000 pesetas, or about \$9,000 for this.

Mr. Aronson found three pianos in the palace of the Grand Vizier, of English, French and Italian make, and he states that all of them were execrably out of tune. Well, it is not necessary to go to Africa to find pianos out of tune. In nearly all of the vocal studios of Europe the pianos are out of tune. We have been in several hundred of these studios, and it was rarely that we ever found a piano in tune. How they ever give lessons to musical students without injuring the voices and the ears of these students has been one of the mysteries connected with musical life.

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"JACK, THE FISHERMAN," a music drama in one act, is the joint product of Harry Earl Hard, a littérateur of Brooklyn, and Carl Venth, the violinist and composer. The book is very strong and the music is uncommonly good. Few of the musicians in this country have given evidence of a higher order of creative talent than Mr. Venth. His work is always marked by freshness, vigor and thorough musicianship. "Jack the Fisherman," is exceedingly bright and vivacious and is replete with melody.

Miss Carrie Bridewell, of the Grau Opera Company, sailed for Europe on the Zealand Saturday. She intends to remain abroad for two months, and during that time will fill an engagement at the Opéra Comique, in Paris. On her return she will go on a short concert tour until the opera season opens, in November.

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CINCINNATI, July 5, 1908.

MISS MAZIE HOMAN gave her graduation piano recital on Monday evening, June 30, in the Conservatory Concert Hall. The hall was packed with a cultured and musical audience, and so great was its enthusiasm that after the recital hundreds went back of the stage to offer to her their personal congratulations. Miss Homan is the youngest pupil ever graduated from the Conservatory of Music, having just finished her fifteenth year. She was signally honored last spring in playing with the Symphony Orchestra, under Mr. van der Stucken's direction. She then played the first movement of the C minor Concerto with the Liszt Cadanza. She graduated with distinction and played the following extraordinary program: C minor Concerto, Beethoven (three movements); "Song Without Words," G minor, Mendelssohn; "Kammenoi Ostrow," Rubinstein; Fantaisie and Impromptu, C sharp minor, Chopin; Nocturne, Chopin; Mazurka, Leschetizky; Scherzo, B minor, Chopin.

One of the critics in the audience thus described her impressions of Miss Homan's art: "I was perfectly astonished at Mazie's wonderful playing. She is a wonder child, and I have always called her that since I first heard her in a group of small Beethoven selections a few years ago. Her technic is remarkable, but what impressed me most was her exquisite conception, especially in the Chopin Nocturne."

Miss Homan has composed several things of classic trend—an Etude, Funeral March and recently a Danse Macabre. They will all be published. She is a pupil of Georg Krueger, of the conservatory faculty.

The department of elocution, in charge of Miss Helen May Curtis, of the Conservatory of Music, was heard to advantage Tuesday evening, July 1. The elocutionists were assisted by Miss Cosby Dansby, pianist, a pupil of Georg Krueger, in the following program:

A Union.....	Katharine Junkerman
Miss Emma Beinhart.	
The Battle of the Carronade.....	Victor Hugo
Miss Edith Robbins.	
The Annexation of Cuby, from Mrs. Wiggs of the Cabbage Patch	Alice Hegon
Miss Lena Ruscher.	
Etude, op. 2, Dors tu, ma Vie.....	Henselt
Faschingsschwank aus Wien, op. 26.....	Schumann
(Carnival Franks in Vienna). Fantasie Bilder (Pictures of Fancy). Grandmother's Story.....	Oliver Wendell
Miss Edna Moorman.	
Scene from Warwick of the Knobs.....	John Uri Lloyd
Miss Alice Roth.	
William and Helen.....	Sir Walter Scott
(Translated from Bürger's Lenore.)	
Miss Lena Ruscher.	
The Wonderful Tar Baby Story.....	Joel Chandler Harris
Miss Edith Robbins.	

The recitations showed the natural method of training the voice which Miss Curtis has so successfully adapted.

Georg Krueger, of the conservatory faculty, on Wednesday afternoon, July 2, wound up the closing recitals by presenting the following program:

Prelude and Fugue, A minor, for organ.....	Sebastian Bach
(Transcribed for piano by Franz Liszt.)	
Sonata, op. 27, No. 2, C sharp minor.....	Beethoven
Nachstück, op. 23, No. 3.....	Schumann
Staccato Caprice.....	Vogrich
Recitative and Romanze.....	Wagner-Liszt
The Evening Star.....	Wagner-Liszt
Hungarian Dance.....	J. Brahms
Consolation, op. 40, No. 2.....	Leschetizky
Etude de Concert, op. 23.....	Rubinstein
Etude.....	Chopin
Ballade, op. 47.....	Chopin

On Friday evening, June 27, in the Conservatory Concert Hall, pupils of Miss Clara Baur, Miss Frances Moses, Miss Laura Anderson, Miss Frances Shuford, Miss Caroline Forman and Pier Adolfo Tirindelli, were heard in the following program:

Il Penseroso.....	Heller
Solfeggietto.....	Ph. Em. Bach
Miss Elizabeth Rielly.	
Spring Song.....	Lynes
(Violin obligato, Miss Sutherland.)	
Miss Edith Riley.	
Scherzo, B flat, Allegretto.....	Schubert
Miss Lillian Griffiths.	
Song, The Swallows.....	Cowen
Mrs. J. E. Hanna.	

Allegro, A major.....	Haydn
Miss Anna Coffin.	
Two Etudes, C major and B flat major.....	Loeschhorn
The Brooklet.....	Kirchner
Miss Irene F. Eppinger.	
Song, Your Voice (violin obligato, Miss Sutherland).....	Denza
Miss Lois Alice Wettermark.	
Melodie in E minor.....	Massenet
Frühlingslied.....	Merkel
Miss Amelia Schneider.	
Sonata, C major.....	Mozart
Miss Louise Dennerline.	
Violin soli—	
Madrigal.....	Bohm
Minuetto.....	Veracini
Miss Maude Sutherland.	

Songs—	
A Dream.....	Bartlett
'Tis I.....	Pinsuti
Miss Mary Martin Lee.	
Barcarolle.....	Jensen
Hungarian Melodie.....	Jensen
Elftanz.....	Jensen
Miss Florence Meis.	

Songs—	
With Myrtle and Roses.....	Schumann
Springtime.....	Vidal
Miss Clara Nocka.	
Tarantelle, op. 85, A flat.....	Heller
(Arranged for two pianos.)	
Miss Cleo. Baker, first piano.	
Gavotte, E major, op. 86.....	Dreyschock
Miss Della C. Eppinger.	
Rondo, E flat, op. 69.....	N. von Wil'm
Miss Selma M. Benjamin.	
Violin soli—	
Abendlied.....	Schumann
Hungarian Dance.....	Hoesche
Miss Maude Sutherland.	
Aria of Micaela (Carmen).....	Bizet
Miss Annabelle Ambrose.	

Mrs. Hanna has a sweet soprano voice true to the pitch. Miss Coffin played with much technical clearness and fluency. Miss Irene Eppinger showed a delicate, light touch. Miss Lee has a deep alto voice of true intonation. Miss Nocka has a beautiful soprano voice and sings with expression. Miss Sutherland shows considerable taste and talent for the violin.

On Saturday evening, June 28, the conservatory presented a unique recital of the little ones—many of them tots who had to be lifted upon the piano stool. Some of these played with such neatness of expression and exact sense of rhythm that their future development will be regarded with interest. The little ones sang several choruses with good attack. They had been trained by Miss Frances Moses.

Miss Lola Bell Harris, this year's graduate from the department of elocution at the Conservatory of Music, is a pupil of Mrs. Lily Hollingshead James, and recently, with the assistance of Moie Bernheim, pianist, presented the following graduation recital:

The Going of the White Swan.....	Gilbert Parker
Concerto, G minor, op. 25.....	Mendelssohn
(Orchestral part on second piano.)	
King Henry VIII, Act II, Scene 4.....	Shakespeare
Lorelei.....	Heine
(Translation—C. P. Cranch.)	
A Mother Goose Melody.....	D. H. Holmes
Angeline.....	Paul Lawrence Dunbar
Liebestraum.....	Liszt
Prelude, B flat major, op. 28.....	Chopin
Polonaise, C sharp minor.....	Chopin
Donald.....	Browning
The Christenin'.....	Ruth McEnery Stuart

The summer opera season was inaugurated on last Monday night at Chester Park, with the ever popular "Martha."

A familiar opera, familiar faces among the principals and a typical chorus were what those who witnessed the opening saw. "Martha" has been sung and sung at Chester Park, and, of course, when it came time for "The Last Rose of Summer" everybody seemed to get ready for that treat which comes with the reading of an old and seemingly ever popular song, and those who were on the quiver were certainly not disappointed, for Miss Norwood sang it as well as ever before. In addition to this the evening turned out quite an ovation for Miss Norwood, whose popularity with Cincinnati opera lovers seems to increase rather than diminish as season after season rolls around. The prima donna was in excellent voice throughout the opera last night, and improved each opportunity in a manner that reawakened the enthusiasm of her former admirers and made many more for her.

Aside from this, however, it was a rather tedious evening for "Martha," at least to those who have attended the operas at the park constantly it is rather monotonous at best. It was staged well enough for summer opera, and some slight effort to get away from the endless monotony

of operatic mechanism in its groupings and movements added a spirit of slight diversion.

Among the principals, however, one encountered artists whose efforts offered some slight opportunity to gain a grain of satisfaction out of the traditional grind. For instance, W. N. Clarke, that excellent basso, sang Plunkett with all his good, round ability, and upheld that role capably. Mr. Bassett, the tenor, has a stage presence that will appeal to those who can put up with tenors, and though, by comparison, his voice seemed weak last evening, his part of the performance was a satisfactory feature. Miss Bernice Holmes was welcomed back to the park after an absence of several seasons, and proved the same capable singer as of old, being a splendid foil to Miss Norwood throughout the evening. R. G. Gore sang well enough as Lord Tristan, and Elwin Roy was good as the Sheriff in a vocal way, but the efforts of both to be funny were about on a par with these efforts that are in evidence in such productions.

The choruses were well sung and constituted one of the best features of the performance.

One of the Antwerp journals has this to say concerning the recent performance of Mr. van der Stucken's "Pax Triumphans":

"There was a crowd last night at the national concert, when the new work, 'Pax Triumphans,' by Frank van der Stucken, was one of the attractions. Only works of national composers were on the program, excepting always the prelude of 'Lohengrin,' which was splendidly executed under the direction of Constant Lenaerts, and it was applauded with insistence. The evening was opened by the overture, 'Carillon de Berges de Grisar'; afterward was given 'Le Rêve de Houten Clara,' of Vleeshouwer, and the 'Humoresque' of Wambach. The original and savory 'Kermesse Flamande,' by Block, which one always hears with pleasure. Then the powerful overture of 'Charlotte Corday,' by Benoit, which is classed, with justice, in the first ranks of celebrated overtures.

"These works interpreted to perfection, each obtained the success which it merited. But the attention of the public was centred principally upon the 'Pax Triumphans' of van der Stucken.

"Upon his arrival at the conductor's stand the American master was the subject of a long ovation, which changed itself into a series of enthusiastic recalls after the execution of his work.

"The public called him out three times to the desk, and it was truly to be regretted that he did not give the signal to take up his 'Pax' again at the chorale, which terminates it so majestically.

"Frank van der Stucken has been fêted in a princely manner and complimented by the president of the Harmonie, M. de Wael.

"We had said last night everything good that we could think about the director of the Cincinnati Academy of Music. We have also analyzed his work, and it is useless to return to it again. Let us close by saying that the success has equalled our expectations, as much from the point of view of excellence of execution as in the enthusiasm of the public. One praiseworthy word also to the children of the free school who did their work creditably.

"Now that this strong work, this fiery work, so well carved, of Frank van der Stucken is known in Anvers, let us hope to hear it again in a larger hall, more appropriate to its thunderous sonority and with a chorus of better voices. At least, at the next occasion we hope the public will not take it as seriously as they do in Germany."

John S. Van Cleve attended during the present week the convention of the M. T. N. A. at Put-in-Bay, and, under date of July 3, thus writes of his impressions:

"Yesterday afternoon was filled so full of things of keenest interest to professional teachers of the art of music that any summarizing of the papers, the discussions, the concerts, or even any complete mention of those who participated would be an impossibility. Let me touch on a few of the chief interests of the time. The attendance is now as large as it ever has been except in those years when, being in some large city like Chicago, New York, Cincinnati or Boston, there was a very thronged series of concerts patronized by mere sightseers, sound hearers and well disposed people generally. The idea of coming to this secluded spot was that we might sift out the adventitious elements and retain only the pure golden nourishing wheat of the vital art workers. That we have succeeded in doing admirably, and a better behaved, better tempered, wider awake, more eager, enthusiastic and genial set of cultured men and women cannot be found in the United States than the 400 or 500 here assembled. The spacious, commodious, cool, breezy and homelike Hotel

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Victory on this island is the very perfection of a place for such deliberations and discussions, and the management is showing itself in all particulars a model. One very generous proposition was made by Mr. McCreary, which we all appreciate to the full. In case the attendance reaches 600 he will make a substantial rebate on the receipts of his hotel in the form of a cash contribution to our treasury. It is not only desirable but imperative that our society be put on a solid financial basis, and there seems every reason to suppose that this will be accomplished in the near future. The afternoon opened with a round table discussion of artistic voice matters, presided over by F. W. Root, of Chicago. Here there was a great deal of wit and wisdom evolved, and anyone who has labored under the mistaken notion that singing is wholly as Dogberry said writing goes 'as the gift of God,' would have learned that there is a vast deal of method in our musical madness, and much patient thought beneath our lovely results of moving and thrilling tone. Next came an embarrassment of riches, viz., a piano discussion presided over by E. R. Kroeger, of St. Louis, and at the same time a similar debate on the theory of music under Mr. Boise, of Baltimore, and a conference on public schools conducted by Mr. Twitchell, of Paterson, N. J. Mrs. Etta Edwards, of Boston, Mass., gave what is called a lecture lesson on the human voice considered as an instrument of art, and here again a perfect avalanche of good talk was unloosed. At 5 a recital was given by Oley Speaks, baritone, of New York, who displayed a fine baritone organ and a noble method; by Mrs. M. Gregory Murray, pianist, of Philadelphia, and Miss M. Miller Jones, of the same city. This terribly sad and pathetic melodrama on Tennyson's 'Enoch Arden' musically commented upon by Richard Strauss, was heard with rapt attention by a large audience, despite the lateness of the hour.

"The evening was signalized by a really superb concert of contrasted works for piano and violin, interspersed by vocal numbers, the performers being the faculty of the Oberlin Conservatory.

"The E flat Concerto, by Franz Liszt, had a fine performance at the hands of Mrs. Sweet, with Mr. Carter at the second piano. Then there was a brilliant delivery of the beautiful 'Duo Suite' for piano and violin by Schuett, from the skilled fingers and arms of Miss Demuth, violinist, and Mr. Breckenridge, pianist. Miss Florence Jenny and Mr. Harroun, vocalists, also acquitted themselves with credit. This morning has been simply stuffed to repletion, like a Thanksgiving turkey with richness appalling. This will give us mental dyspepsia if it should last long, but, praised be the Muses, it ends tomorrow at noon. The debate on the pipe organ was particularly interesting this morning.

"But voice artistically regarded, and also looked at from the standpoint of general child education, the piano and various other specialties had a good share of attention.

"On Thursday afternoon the discussions grew thicker, richer, more eager and more vividly suggestive than ever. Miss Fanny Edgar Thomas, the well known contributor to THE MUSICAL COURIER as Paris correspondent, read a unique and most eloquent address or dialogue essay upon the conditions of vocal study for American women in Paris, and she, after strongly pleading for more thorough preparation, closed with an eloquent prophecy of the grandeur of the musical future of the United States.

"Next came a debate on modern harmony by Karl Grimm, of Cincinnati, and on musical form by Mr. Anger, of Toronto. Mr. Grimm is a deep theorist, and has a good gift for verbal utterance. The Canadian visitor also showed solid scholarship. Simultaneously with this discussion was one on a public school lecture lesson by Mr. Twitchell, of Paterson, N. J.

"Mrs. Etta Edwards also gave a voice lecture lesson. At 5 o'clock was given a fine concert by Mr. Lockwood, piano professor at Ann Arbor; by Mr. Martin, basso, of Boston,

and Mr. Hamilton, of Providence, accompanist. This was in most ways a superb success. Mr. Lockwood delivered a tremendous program, both long and difficult, and while his touch was rather too robust and his phrasing lacking in clarity, he showed himself to be an ambitious and, in many ways, capable pianist. Mr. Martin, of the Brookline Church, near Boston, fairly electrified his hearers with a glorious voice, large and mellow and with a perfect method. The accompaniments also were models. In the evening there was given a long and elaborate program of Western American compositions. Here detailed analysis becomes an impossibility. A word of comment is due the fine Sonata in D flat by Mr. Kroeger, of St. Louis, which, though perhaps a little rhapsodical in style and structure, is full of really beautiful ideas.

"Mr. Griffith, of Chicago, tenor, sang nobly, and some good playing by the Schubert Trio, of Toledo, closed an evening of high art enjoyment.

"This morning we celebrated the ever glorious Fourth with still more debating and discussing, and with a concert even more excellent than before. Some lovely and emotional piano playing by Miss Apel, of Detroit, had added grace and pleasure to the Thursday evening, being a substitute for things which had failed to materialize. Mr. Finel, a tenor of the same Brookline church as Mr. Martin, gave us some very remarkable singing of Handel, Brahms and others.

"Mr. Finel's voice is a pure high tenor and he delivers it with a fine, open, silver bright resonance, perfectly thrilling and uplifting, for it is seldom if ever strident. Then his enunciation is a model. He possesses real conception of what he is about. His Handel readings were particularly admirable. Miss Wotmann is the contralto of the same church quartet. She has a wonderful voice of the dramatic German species. Her readings were filled with that rich color and hearty eager emotion of which the Germans are consummate masters. She reminds one strikingly of Schumann-Heink, though, of course, she is not yet a great and mature artist. Thus came to an end another fine meeting of the M. T. N. A. It is remarked on all sides that we have never had better, more animated or more helpful debates and talks, though the artistic work has sometimes been more uniformly excellent.

"The Hotel Victory has proved the most perfect place we have ever known as a temporary home, for its wide verandas and spacious corridors, its beautiful grounds and charming prospects on every side, its amply supplied and most excellent table, and the uniform grace and quiet courtesy of the service, not to forget mentioning the kindness and hearty good will of the manager, Mr. McCreary, have all united to give us a perfect session. We are going, it is true, to Asheville next year, but this is for the express reason that the Southern States have usually held aloof, under a mistaken notion that they were ignored, so next year we intend to show them the friendly attention of entering into the conventional borders of old Dixie. Probably the name Music Teachers' National Association was never better deserved than it was this time, for there were actually present representatives and visitors from thirty-four States and Territories.

"For the ensuing year the officers are: President, R. G. Cole, of Boston; vice-president, O. W. Pearce, of Indianapolis; secretary, F. L. York, of Detroit; treasurer, F. A. Fowler, of New Haven.

"It now behooves the members of this earnest and high minded society to take on new courage and vitality. There never has been a greater apparent disposition to do and dare in the cause of musical art, and while the older men begin to sigh and say: 'Well, I can't say that I enjoy music as I used to,' there are not lacking young men full of the mercurial and divine fire of art love, and the society need not fear any dwindling of its glory or abatement of its usefulness.

"There is not a finer, brighter, kindlier or more worthy

class of men and women in the world than professional musicians, whatever the superficial judgment of the wise-aces of the world may say when they shake their sapient heads and exclaim 'Alas!'

J. S. V. C.
Rev. Peter Robertson, D. D., of the clerical committee of the College of Music, has the following to say about the University of Cincinnati:

The annual catalogue shows that this institution is fully abreast of the most advanced modern ideas. To a man of modern ideas of culture who has been put through the old regime it is an interesting study to note the tremendous and rapid strides which this young institution has made in the past few years. It is now in the breadth and thoroughness of its courses of study where it ought to be, on a level with the first universities of the land.

It is only necessary for the trustees to continue to give the enterprising president a free hand and he will quickly add all the departments necessary to the ideal modern university.

What it needs more especially now are additional courses in technology, music and languages, such as Sanscrit, Russian, Hebrew and Chinese. The great universities of the country are now offering such instruction. Harvard, Ann Arbor, Yale, Columbia and others have a high type of scientific courses of study in music.

An important music event of last week was the annual musical recital of Miss Elizabeth Mathias at the Mohawk Presbyterian Church.

Twenty-one numbers, vocal and instrumental, were on the program, representing the junior and senior students of the school.

Haydn, Mendelssohn, Beethoven, Schubert, Chopin, Rubinstein, Schumann and Mozart, with a few of the moderns, were represented.

The choruses, "The Lord Is My Shepherd," Schubert; "Ave Maria," Mendelssohn, with eight voices, piano and violin accompaniment, were beautifully given.

The pupils, as a whole, showed careful, judicious, able training.

Miss Mathias has prepared for advanced work quite a body of students to the high satisfaction of Dean Emeritus van der Stucken and Dean Sterling, and her pupils now are all to be enrolled as students in the College of Music, and receive special advantages under the College of Music extension movement inaugurated under Professor Sterling.

J. A. HOMAN.

John C. Weber's Band.

John C. Weber's concert band enjoyed a series of triumphs recently in an extended tour. At Louisville and Indianapolis the band was accorded a genuine ovation. The following reviews will speak for themselves:

Mr. Weber has Sousa's faculty for choosing programs of varied interest, much genuine merit and wide popular appeal. The men under him are trained musicians, with good technical knowledge and a more than ordinary appreciation of the possibilities before them. The sympathy between the director and men is complete, and the band plays with excellent, spirited attack and admirable results.—Louisville Courier-Journal, June 2, 1902.

Weber is a bandmaster of high ability, and the result of his well directed efforts shows in an organization which is thoroughly well balanced and well rounded. Weber can play serious music or he can play rag time, and do both well. His band is composed of musicians selected for their superior ability in their respective lines, and the leader has welded them into one mass, whose homogeneity is one of its most attractive features. Mr. Weber showed his ability yesterday in the excellent tone volume given by his band. It was always strong, full and sonorous, but never blaring, too often a grave defect in military bands. In the playing of the lighter passages the near approach to the orchestral tone was surprising. In phrasing and in attack the band shows the effect of long and careful training. Mr. Weber has a number of soloists of decided ability with him.—Louisville Post, June 2, 1902.

The band renders a high class of music that strikes the popular taste. Now and then a little rag time is thrown in for sake of

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variety. The band plays with such smoothness as to give an orchestral effect when such is desired.—Louisville Evening Times, June 2, 1902.

"The Mick Who Threw the Brick" hit "Mr. Thomas Cat" and the "Princess Zulu Lulu" remarked to the "Hoodoo Coon," "I've Got Him Dead," "cause 'I Didn't Marry All Your Kin.'" There were other accidents, observations and happenings of an uncommon character that are only to be met with in a genuine, all wool and a yard wide rag time concert such as Weber's Band gave at Phoenix Hill Park last night.

The band is nearing the end of its engagement, and in the course of its week's stay has given a number of more than ordinarily enjoyable concerts of a distinctly higher order than the usual "band concert." There was evidently something lacking, and in order to see where the trouble lay a departure in the way of a rag time concert was arranged for last night. The result was that Louisville went on record as a rag time town. Last night there was nothing but rag time by the band, and nothing but people in the park and casino. The program started out with "Coon, Coon, Coon," went through "Jamborees," "Razzer Dances," "Georgia Camp Meetin'," "Epler's Whiskers," "One Night in June," "A Trip to Coontown," "In Dahomey," "The Corncob Dance," "The Mansion of Aching Hearts" and a score of side trips into negro melodies, rag time songs and marches and ballads, whimsically called "Ballads of Sentiment." It was a large evening for the dealers in rags.—Louisville Courier-Journal, June 6, 1902.

Mr. Weber and his band had a fine audience, in size and quality, at Fair Bank last evening. It was the largest throng that the park had received since the Cincinnati musicians came last Monday. In this there is a profitable suggestion for Mr. Weber and the management of Fair Bank—a program of a better sort of music than "popular" had been advertised. Another "classic evening" will be given next week, but if all the programs were to be of the higher order the effect on the size of the audiences would be increasing.

On last evening's program were the Rakoczy-Liszt march, "Honroise," the overture of Weber's "Euryanthe," the Strauss "Emperor" waltzes, Liszt's "L'Arlesienne" suites, Tchaikowsky's "1812" overture, a Turkish dance by Rubinstein, a selection from Massenet's "Le Cid" and an arrangement of parts of Wagner's "Lohengrin." The soloist was William Kopp, cornetist, who played the Verdi "Inflammatus" with the band. The Tchaikowsky overture is seldom heard except by symphony orchestras' audiences, but Mr. Weber thinks the finest achievement of a band is to play it, and for that reason his men have rehearsed it with extra enthusiasm. The result is excellent, considering the diversity of the demand made by the composition and the comparatively short resources of a military band even of the unusually large number of members that Mr. Weber has. He works his several divisions carefully and is content if he suggests to his audience the impressiveness of the Russian composer's celebration of the defeat of the French invaders. Mr. Weber would do well to play the overture again before he leaves. The whole program was played in a pleasingly skillful and spirited style.

This evening's program will be in contrast. The rag time hosts will be honored. About fifty pieces, mostly of extreme syncopation and arranged in medleys, are on the list. A concert will be given tomorrow afternoon.—Indianapolis, Ind., Journal, June 13, 1902.

DUSS CONCERTS.

DESPITE the doubtful weather the Duss concerts are drawing large audiences. This week was introduced on Sunday evening with a good program. Works of Bruch, Wagner, Verdi and Beethoven, interspersed with many popular selections, were given. During this week Mme. Helen Noldi, soprano, is the vocal attraction. Madame Noldi sings well and with authority. Bohumir Kryl, the cornet soloist, continues in favor, and is always obliged to give several encores.

Herbert Whitney Tew.

A RECEPTION by H. Whitney Tew took place at his home, 43 Lancaster road, Eton avenue, London, on July 3, at which Madame Melba sang and Fritz Kreisler played. Mr. Tew sang Brahms' "Zigeunerlieder." Those who assisted in receiving the guests were Mrs. Hugh Reid Griffin, Mrs. T. Blake Wirgman and Mrs. William Shakespeare (not the original).

Some recently discovered letters of Bach dating from the years 1736 and 1738 are of value to the biographer. They prove conclusively that the organist, Johann Gottfried Bernard Bach was a son of Johann Sebastian Bach.

VON KLENNER CONCERT AT WINSTON-SALEM.

BEFORE closing her school at Winston-Salem, N. C., Mme. Evans von Klenner gave a concert which was successful in every way. In the report published in a local paper, the writer stated:

"Madame von Klenner's own selections were happily made and were rendered in her artistic manner, delighting her many friends. She was greeted with storms of applause, and responded with many encores."

The concert referred to was given on June 16, in the Winston-Salem Academy Chapel. The program follows:

Wanderer's Night Song.....	Rubinstein
Chorus.....	
Song of Sleep.....	Somerset
Chanson Provencale.....	Dell' Acqua
Miss Nellie B. Cramer.	
The Chapel.....	Kreutzer
Misses Glenn and Cramer, Mesdames Sprinkle and Summer.	
Les Filles de Cadix.....	Delibes
Madame von Klenner.	
Etude de Concert, op. 36.....	MacDowell
Professor Shirley.	
Serenade à Juanita.....	Jouberti
Mrs. Anne Jones Sprinkle.	
Nymphs and Fauns.....	Bemberg
Miss Antoinette Glenn.	
Invitation to the Valse, piano and organ.....	Weber
Misses Ida Miller and May Barber.	
The Night.....	Millilotti
Miss Cramer and Mrs. Sprinkle.	
Awake.....	Pellissier
Burst, ye Apple Buds.....	S. M. Emery
Madame von Klenner.	
Maiden's Song.....	Meyer-Helmund
Chorus.	

For her extra songs Madame von Klenner sang, "In May Time," by Speaks; the "Slumber Boat," and others. Miss Cramer sang "Violets," by Wood, for her encore, and Mrs. Sprinkle, "Sing My Heart," by Chaminade. The chorus, as well as the vocal soloists, are all pupils of Madame von Klenner, and the Winston-Salem critic in his report referred to the fine method and good style of the singers and their singing. The chorus was composed of Mrs. Hege, Mrs. A. C. Boozer, Mrs. A. J. Sprinkle, Mrs. A. R. Shepherd, Mrs. B. T. Summers, Miss Louise Siddall, Mrs. Ellen Siddall, Mrs. J. Coleman, Mrs. A. P. Vance, Mrs. Henry Vogler, Mrs. C. M. Crosland, Mrs. Wm. Peterson, Mrs. Mary Hall, Miss Etta Schoffner, Miss Nellie Cramer, Miss Lena Wade, Miss Frances Moore, Miss Nettie Glenn, Miss Constance Pfohl, Miss Sarah Vest.

Many beautiful flowers were presented to Madame von Klenner and her pupils.

MADAME VON KLENNER AT ASHEVILLE.

MME. EVANS VON KLENNER, the celebrated vocal teacher and singer from New York, received a big ovation at Asheville, N. C., where she went to address the convention of the Southern Music Teachers' Association. As a matter of course, she spoke upon "vocal methods," and she gave capital illustrations at the grand concert by singing herself. Her program numbers were the Bolero from Verdi's "Sicilian Vespers"; "Awake," by Pellissier, and "Love's Rapture." As encores Madame von Klenner sang "My Heart Sings," by Chaminade, and "Burst, Ye Apple Buds," by Emery.

All the country knows that Madame von Klenner is well qualified to speak upon the art of teaching vocal music. The warm hearted Southerners assembled in the convention hall applauded in a hearty fashion her sensible, intelligent and logical remarks. For years the von Klenner studio in New York has supplied teachers for the schools in the South, and the future promises to be even more eventful in this line.

From North Carolina Madame von Klenner went direct to Lakewood, on Lake Chautauqua, and there reopened her summer school.

NEWS ITEMS.

Miss Suzanne Adams has been engaged as one of the soloists in the Worcester Festival.

The firm of C. L. Graff & Co., musical managers, Carnegie Hall, has been changed to the C. L. Graff Company, which is now incorporated.

Joseph Pizzarello, the vocal teacher, is in Europe. He will return to New York the middle of September and reopen his studio in Carnegie Hall.

It is understood that Madame Melba is to come over next season for a concert tour under the management of C. A. Ellis, of Boston, who has been formerly identified with her management in this country.

Signor A. Carbone, the well known voice teacher, will continue to teach through the entire summer. Several of his pupils are to make their debut in opera next fall and Signor Carbone is giving them their final lessons.

J. Harry Wheeler, accompanied by Mrs. Wheeler, sailed for Europe July 5 on the Potsdam, of the Holland-American line. They will first go to Baden-Baden by way of the Rhine, and then will spend several weeks at the villa in the Tyrol of the well known lecturer John L. Stoddard. Mr. and Mrs. Wheeler will visit Italy and later go to Paris and London. Mr. Wheeler will resume his teaching in New York October 1.

Mme. Fannie Bloomfield-Zeisler, the eminent pianist, leaves this country for Europe to-morrow at 10 o'clock on the French steamer La Lorraine. Madame Zeisler will remain in Europe for a while to give recitals and play in concerts there during the fall season. After that she will return here to play in the spring of 1903, and we may as well state that twenty-four concerts and recitals have already been disposed of by her management.

BESSIE HESTER.—Miss Bessie Hester, the well known pianist and accompanist, of New Orleans, has removed to New York and taken a studio at 24 Bradhurst avenue.

Miss Hester, who is a pupil of Jeanne Franko, S. B. Mills and Hubert Rolling, comes to New York with many excellent letters of recommendation, among which is one from Professor Ferdinand Dunkley, organist of St. Paul's Church, New Orleans, and fellow of the Royal College, of London, who speaks very highly of her musical ability.

While in New Orleans Miss Hester was first accompanist and coach of the New Orleans French Opera Company, and as such played for many of the stars of the French and American operatic stage, chief among whom was Lafarge, the celebrated singer from the Grand Opera, of Paris. Since her arrival in New York Miss Hester has met and played for many of our leading artists, among whom are Mme. Josephine Jacoby, Mme. Marie Parcello Bixby, Jeanne Franko, Miss Katherine Huntington, Hans Kronold, Max Decsi and William Wegener. At the National Arts Club, where she was recently entertained, her playing was received with marked enthusiasm, and she was congratulated by all present. Without doubt Miss Hester will meet with the same degree of success in New York as she did in New Orleans.

Richard Strauss has been decorated with the Prussian Order of the Red Eagle. This followed his conducting of the 600th performance of Mozart's "Don Juan."

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**Julia C. Allen, Mus. Bac., Concert Violinist, Instruction,
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EVER since her graduation from the New England Conservatory at the age of seventeen, Miss Allen has devoted herself to teaching, interrupted only by periods of study abroad and concert tournées.

It would be difficult to decide where Miss Allen's best work is done—in the concert room or the studio; but she herself declares that she is never so happy as when developing the talent of a pupil, and thus helping to make the tone world better by one more soundly taught musician. Miss Allen is a strong advocate of ensemble playing as a means of accuracy and steadiness, and her pupils all prove the splendid results of the discipline and drill. Her own breadth of style and graceful bowing bear witness to the excellence of the Belgian school of which she is so good an exponent.

This coming season Miss Allen will represent the violin department of the Powers-Alexander studios, both in New York and Scranton, Pa.

Cordelia West Freeman, Soprano, Voice Culture, Composition, Conducting.

Miss Freeman has during the four years she has taught in Scranton drawn about her a coterie of pupils who, by actual achievement as well as numbers, prove her to be the most successful voice teacher in Northeastern Pennsylvania. In addition to her large class of more than fifty students, Miss Freeman is the director of three choral societies, one of which, the Studio Club, of women's voices, has been pronounced by some of our best critics to be unexcelled.

She has shown such marked ability in this line that Francis Fischer Powers has engaged her to conduct a similar chorus at the Powers-Alexander studios in Carnegie Hall next season. Miss Freeman will also be on his staff of voice teachers, but this will in no way interfere with her Scranton work, which will continue as heretofore.

NATALIE CONNELL.

While a student of the violin for a comparatively short time, she has shown unmistakable signs of far more than ordinary ability. Her musical talent is a straight inheritance, her father, Hon. Wm. S. Connell, recorder of the city of Scranton, being exceedingly fond of music and possessed of great taste and discrimination.

LIDA HOUSER.

Though only fourteen years of age, this young girl is one of Miss Allen's advanced pupils, and has already appeared with success at a number of local concerts. She is a member of the senior ensemble class, and her modesty and sweetness of disposition are an added charm to her playing.

MRS. EDITH DAVIS TAGGART.

Mrs. Taggart's violin playing is remarkable for warmth of tone, and her interpretation of romantic music is exceptionally delightful. Careful and accurate in ensemble work, she is a most excellent comrade in sonatas and classical music, always reliable and correct. But she is, par excellence, a violinist of the romantic school, and as such never fails to please in concert. Mrs. Taggart is a thorough and conscientious teacher, having considerable experience with unfailingly good results.

MRS. EDITH RICHARDS HECKEL.

Since childhood Mrs. Heckel has been one of the most prominent figures in the musical life of Northeastern Penn-

sylvania. At the age of ten she was a great attraction in concert programs, and her fame as a singer of ballads was more than local. Coming from a family of musical distinction among the Welsh people, she appeared at a very early age as a competitor in the Eisteddfods, or national Welsh festivals. At the great Eisteddfod in New York she won the chief soprano prize, though every effort was made to bar her out on account of her extreme youth, for she was but twelve. Mrs. Heckel has occupied various fine church positions, and is especially happy in concert, her naturally beautiful and powerful voice having acquired great flexibility under the instruction of Miss Freeman. She has beautiful technique, and her coloratura work is admirable. In such difficult bravura pieces as Handel's "Sweet Bird," her voice has all the evenness and accuracy of an instrument.

CHARLOTTE ARMSTRONG.

Miss Armstrong has a widespread reputation as a violinist, having concertized all over the United States with great success. Her studies have been made entirely with Miss Allen, with the exception of one year at the New England Conservatory of Music, under Eugene Gruenberg. Her playing is remarkable for its verve and spirit, and she is always a favorite with her admirers. For several seasons she has been engaged by Tali Esen Morgan to play with his Ocean Grove festival orchestra, appearing also in solo work on several occasions. At present she is devoting herself to teaching, being in charge of the violin department at the Stroudsburg Normal School. Her home address is West Pittston, Pa.

MRS. AMELIA K. LEISTER.

Mrs. Leister is one of Miss Allen's most valued assistants, and has shown unusual ability in teaching children. She is exceedingly versatile, being an earnest student of violin, voice and piano. She is graceful and pleasing in concert work, and with her charming personality cannot fail to win success either in the concert room or in the field of teaching.

MARY TERESA BRITAIN.

Miss Britain is one of Miss Allen's professional pupils, and acts as assistant in her New York work. Possessed of a great deal of temperament and with high ideals in music, her talent has been carefully developed by the best teachers obtainable. Her first study of the violin was made in Baltimore, and continued at Wyoming Seminary under Miss Allen, who was then in charge of the violin department. Going from there to Montclair, Miss Britain studied with Gaston Blay, and afterward with Ovide Musin. Upon Miss Allen's establishing herself in New York Miss Britain at once resumed lessons with her. Madame Britain puts not only talent, but brains into her work, hence her success as a teacher. Her address is Montclair, N. J.

EDNA CARYL.

Miss Caryl is already well known as a violinist, and her name is always an attraction on local programs. She plays with much delicacy and feeling, and excels in obligatos to songs, displaying a sympathy and warmth, which make her greatly sought after by vocalists. In a word she has charm.

GEORGE E. HAAK.

Though as yet "to fortune and to fame unknown," Mr. Haak is certainly standing on the threshold of a career, for, with his splendid natural voice, dramatic temperament and fine physique, nothing is needed but study and experience to make him a prime favorite in the line of work made famous by men like Bispham, Plunket-Greene and Percy Hemus. He is already considered one of the coming basses of Scranton.

RICHARD W. KELLOW.

Immersed in business and with but scant time to devote to his voice, Mr. Kellow has yet been able, during his short period of study, with the aid of a fine intelligence and unusual musical feeling, to acquire good technique and unusually good tone production. His voice is a genuine bass,

of wide range and of rich and mellow quality, and his singing of dramatic songs is especially worthy of praise.

WILLIAM F. JONES.

Born in London, and coming of a well known musical family, of whom Harry Lytton, the leading tenor of the D'Oyly Carte Opera Company, is a shining example, Mr. Jones' fine talent and voice are an undoubted inheritance. He is gifted with a powerful and sympathetic tenor voice, which has made for him many friends, and which he uses most generously for every worthy cause.

ELSIE POWELL.

One of the most unusual and rarest of voices is that of Miss Elsie Powell, who is rapidly forging to the front rank of prominent Scranton singers. She has a contralto voice of immense power, with a compass of three octaves, absolutely even in strength and purity throughout the entire range. Although connected for some time with the Green Ridge Presbyterian Church choir, Miss Powell has just accepted a fine position as soloist and musical director of one of the prominent missions of Scranton. She has also been chosen musical director and soloist for the Y. W. C. A. convention, held at Lake George during July.

TOM GIPPEL.

Tom Gippel is one of the finest exponents of Miss Freeman's method, and stands second to none among the tenors of Scranton. Having great natural ability and a fine dramatic temperament, Mr. Gippel has developed a powerful vibrant organ, which he uses with the highest artistic skill. After serving for two years as precentor in the Presbyterian Church, of Huntingdon, Mr. Gippel was chosen as solo tenor of the First Presbyterian Church, of Scranton. The following year he became solo tenor of the Second Presbyterian Church, which position he still holds. Mr. Gippel is a great favorite in concert work and has appeared with gratifying success, not only in Scranton, but in many of the prominent cities of the Middle States.

FLORENCE ROBERTSON.

Not only does the sweetness and power of Miss Robertson's beautiful soprano delight the ear of her listeners, but the heart also is touched by the poetry and charm of her interpretation. She is especially happy in the rendition of modern romantic songs, and her brilliant head register, combined with rare dramatic feeling, produces thrilling effects.

Miss Robertson has appeared with success in many of our large cities, making a notably fine impression last month in Philadelphia. She will spend the coming season in New York, studying under Miss Freeman.

**NATIONAL MUSIC TEACHERS' ASSOCIATION
MEETING.**

A FULL report of this very successful meeting at Put-in-Bay, Ohio, by our special representative, with pictures of the leading participants, will be published in the issue of July 16. Order copies in advance.

PUT-IN-BAY, Ohio, July 4, 1902.

The following officers for the coming year were elected: President, Rossiter G. Cole, Boston; vice president, Oliver W. Pierce, Indianapolis; secretary, F. L. York, Detroit; treasurer, F. A. Fowler, New Haven. Next year's convention will be held at Asheville, N. C.

Anglo-American Concert.

THE Anglo-American festival and concert was the chief feature of the great peace commemoration fête held at the Crystal Palace today. A number of eminent artists in the operatic world participated. These included Madame Albani, Ella Russell, David Bispham and Charles Santley, the famous old baritone singer. A choir and orchestra numbering 3,000 rendered English and American songs and selections.—Sun.

A new fairy opera, "Rübezahl," had a noisy success in Dresden. The music is by Alfred Stelzner.

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PARIS, JUNE 25, 1902.

PARIS at present is full of foreigners, as is usual at this period of the year. After the Grand Prix your true Parisian leaves the city, his place being speedily taken by the exotic from other lands. This is the time when at the theatres one sees and hear performers speaking strange tongues, Italian, Russian, &c., and in the audience people the cut of whose clothes betrays at once the fact of their being visitors. We have had so many foreign troupes lately at the theatres, and such an absence elsewhere of the more famous of the Parisian theatrical stars, that someone wittily said that in order to see any French performer of eminence, it was necessary to go anywhere than to Paris. Bernhardt is in London, Réjane has sailed for Rio Janeiro and will not return until the autumn. Their theatres have been taken by foreign artists anxious to gain the approval of the Parisian public. Among these have been five interesting performances at the Théâtre Antoine by a Russian company, headed by Mme. Lydia Yaworskaja, who is married to the Prince Bariatsky. Her troupe plays regularly in St. Petersburg. These are the pieces given—I give the titles in French as they were advertised, although they were played in Russian—"Bancs de Sable," comedy, by Prince Bariatsky; "La carrière de Nablotsky," sequel to the preceding piece; "La Muette" (not *di Portici*), by Anton Tchekoff; "Les Petit Bourgeois," by Max Gorki, and "La Dame aux Camélias," Dumas.

The famous Italian actor, Ermete Novelli, with his company, have been giving a series of performances at the Sarah Bernhardt Theatre. The plays chosen lacked somewhat in interest, as they were for the most part Italian versions of foreign masterpieces, "The Merchant of Venice," "Othello," "Taming of the Shrew," &c. The opening piece was "Goldoni and His Seventeen Historic Comedies," selected by Novelli as presenting a brief summary of Italian history. Twelve performances were given in all by this troupe. Novelli is a very good actor, apparently equally good in all his roles. In fact he appeared so much at home in both tragedy and comedy as to elicit from his lips this remark, when complimented on the skill with which he interpreted both the tragic and comic muse: "There are not, as was said by Sarcey, only two notes,

tragic and comic, for the actor. There is for the real artist only truth, human verity, to express. Truth and truth only quite apart from all classification. Beyond and outside this all the rest is only a matter of details."

At the Opéra, "Thaïs," by Massenet, has been revived for the reappearance of Mlle. Berthet. I am not quite sure that I do not consider this the best work of Massenet, although "Manon" is the most popular. The performance was good, Mlle. Berthet showing superior ability as Thaïs. She was most excellently supported by Delmas and Laffitte. The well known violin solo, known as "The Meditation," was well played by Brun, and gained hearty applause.

Leoncavallo, the composer of "Pagliacci," is in Paris, to supervise and arrange with the director of the Opéra for the production of his principal work, which has never been given in Paris. It will be given some time during next October, under the French title of "Pailleses." I am able to give the cast of the principal roles: Nedda, Madame Acté; Canio, Jean de Reszké; Tonio, Delmas. Why this last named artist, of whom I have often spoken in the highest terms, should leave his legitimate line of work—bass—for the higher parts, such as the one he is to sing in "Pagliacci," and in Mozart's "Don Juan," which is to be given next season, I cannot tell. I think it is certainly a mistake, as although he is gifted with a voice of good compass, still the result of singing such roles must eventually tell, and the wear and tear is double that of singing music more fitted to the type of voice for which it was written. Does anyone remember what a dismal effort Ed. de Reszké made when he essayed the baritone part of Escamillo in "Carmen"?

Program for the week at the Opéra: Sunday (free performance), "Orsola"; Monday, "Les Huguenots"; Wednesday, "Thaïs"; Friday, "Salammbô."

One of the many difficulties that the directors of the late Festival Lyrique had to contend with to produce in Paris "Götterdämmerung" and "Tristan" was the defection of Victor Maurel, who had been engaged to sing in the latter work. Much comment was made on the fact that he was announced prominently in the list of singers, and did not once appear. The reason for this he has himself given in a letter published in the *Figaro*, from which I give the following extracts:

"Despite certain rumors, more or less imaginary, there is only one reason for non-appearance, and this is it: For two months I had to struggle against a particularly tenacious attack of grippe. I had hoped, up to the last moment, to have been able to free myself from it. But although the attack, in some respects, had no effects, it had this inconvenience, that it deprived me for a time being of a part of my artistic powers. So I had to submit and give up the idea of singing a role, which I would only undertake to interpret according to the conception that I had already made. But, see the irony of fate, the peculiarity of circumstances! At present I am much better, nearly well."

VICTOR MAUREL.

Colonne, the conductor, has been busy. He came back to Paris, after having conducted ten performances at Vienna, of Bizet's music to "L'Arlesienne." Then he went to London to give some concerts of French composers with the

pianist Raoul Pugno. A performance, which Colonne will conduct, is to be given by orchestra and chorus of the "Damnation de Faust" at the Arena, Nîmes, and from thence he will go to St. Petersburg, where he is to give a series of six concerts.

An excellent concert was given last week at the Cirque d'Hiver. I do not criticise it, but send the program, with list of performers. The orchestra, which was very good, numbered 100 executants, under the direction of Victor Charpentier and several of the composers whose works were given. The distinguishing feature of this concert, and the reason of its being mentioned, is that there was only one price to every part of the building, viz., 1 franc. This was the program: Overture, "Carnaval Romain," Berlioz; Entr'acte from "Erinnyes," Massenet, the violin solo played by Wolf; "La Chasse Fantastique," Erlanger, conducted by the composer; Air from "Sigurd," Reyher, Mlle. Créhange; "Impressions d'Italie," Charpentier; "Irlande," Augusta Holmès; Andante and Finale from Fifth Concerto for Piano, Saint-Saëns, Mlle. Carruette; Prelude to the "Ouragan," Ali. Bruneau, conducted by the composer; "La Procession," song, César Franck, Madame de Nevosky; "Les Perses," Xavier Leroux, conducted by the composer, and "Bramaire," Massenet. Truly a wonderful concert for 20 cents.

I attended a curious performance of grand opera the other evening, and obtained a great deal of enjoyment, considering the very modest outlay it cost me, viz., 2 francs (40 cents). This is a copy of the program:

BA-TA-CLAN, Saison d'opéra, sous la direction artistique de M. Desève.

LE TROUVERE,

Opéra en quatre actes et six tableaux, musique de Verdi.

The Ba-ta-clan, which I visited for the first time, and had some difficulty in finding, as it is in a quarter with which I am not familiar, is a cheap music hall, and with its gloomy interior, of octagonal shape, painted in Moorish designs, gives one the idea of some ancient temple, rather than a music hall. The work was our old, familiar friend, "Il Trovatore," of Verdi, done in French. The orchestra numbered about twenty-five musicians, fairly capable, and discreetly conducted. I could if I chose go into the absurdities of the chorus in appearance, the perfectly comical way in which the persecuted prima donna in going off runs straight into the arms of the wicked baritone she is seeking to avoid. All these absurdities have been dwelt on before. What surprised me was that in a musical sense I had heard much worse performances at very much higher prices, and the rapt attention of an audience typical of the locality in which the music hall is situated. The Léonora was a matronly looking lady—the Léonoras of grand opera usually are—announced as coming from La Scala, of Milan. This was a perfectly safe thing to do on the part of the direction, as there was not a soul likely to contradict the assertion. I have heard many worse Leonoras, and in better theatres. In the tower scene, where the imprisoned tenor sings his "Dieu qui ma voix implore" ("Ah! che la morte"), Leonora, as usual, in response to the demand for an encore, went into the prison to bring out Manrico to acknowledge the applause with her, just as is done in large and important opera theatres that boast of artistic care and attention. How accommodating those jailers must have been to let out and readmit their prisoner so readily! And how honorable of Manrico to return, after bowing to the public,



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because he could so easily have escaped. Leonora, as is the custom, wore a black dress in this scene. Why she should go into mourning for Manrico before he is dead I never could quite make out. Still, it is always done, and I am sure that is sufficient reason. To my surprise, however, when Manrico came out of his dungeon to join hands with Leonora and acknowledge the applause, I noticed that he also wore a black costume. Now I call that real attention to detail. Leonora had gone into mourning before her lover was dead, why should not, then, Manrico do the same? The highest priced seat for this performance was 40 cents. The Ba-ta-clan was the place where Paulus, the comic singer, made a fortune by his famous "Le père la Victoire." Considering the bad management that often obtains at the Paris Opéra, who knows if some day we may not have the troupe of the Opéra giving performances at the Ba-ta-clan, and in return Paulus appearing at the Opéra?

DE VALMOUR.

FRANZ X. ARENS.

MR. ARENS, the vocal teacher, left the city last week for an extended camping season in the Adirondacks; later on he will be the guest of Dewitt Smith, president of the Chesapeake and Western Railroad Company, during a fishing and hunting trip in the latter's game preserve in the mountains of Virginia.

This has been an arduous season for Mr. Arens, for in addition to his large class of voice pupils (the latter representing nearly every State in the Union), and his lectures to his teacher pupils, he was obliged to devote all of his leisure hours to the preparation of the People's Symphony Concerts.

It was the collision between the conductor's and the vocal teacher's duties which compelled him to relinquish the conductorship of the now thoroughly established concerts.

His able musicianship, which enabled him to bring the People's Symphony Concerts from a very doubtful beginning to an established factor in New York's musical life, cannot but exert a far reaching influence on the development of his pupils.

But Mr. Arens does not allow this fine sense for style and interpretation to interfere in the least with the painstaking and thorough process of tone building, for he realizes that only the free and flexible voice can be expected to yield to the many subtleties of temperament, style, poetic and dramatic contents of the songs and arias of the various schools and epochs. Hence not the simplest song is attempted at the Arens studio until the voice has been purified from all artificial alloy or strain.

In response to many inquiries, he has recently prepared a booklet entitled "My Vocal Method," which in a concise form states the principles underlying his method. Orders for same, accompanied by a 2 cent stamp, should be sent to his studio, No. 261 West Fifty-fourth street.

In addition to this, Mr. Arens has in preparation a treatise on voice culture from a pedagogical point of view, entitled "Twenty Lectures on Voice Culture."

These lectures have been used for the past ten years at the Arens studio in preparing teachers for their responsible vocation. Mr. Arens holds, and correctly so, that no one should be allowed to teach voice unless he be thor-

oughly familiar not only with his own voice, its faults and good qualities, but with every principle entering into tone emission. Only then will he be able to detect the cause and prescribe a cure for every kind of faulty tone imaginable, both in speaking and singing voice. The lectures will be published early next fall; advance orders may be placed now.

The Arens studio will reopen for the fall term on Monday, September 22. A large number of pupils, both old and new, have been booked for the new season.

A PEN PICTURE OF NIKISCH.

A MOST important truth is gradually forcing its way into the brains of music critics (the public knew it long ago)—the truth that the conductor is as much more important than the orchestra (permanent or otherwise) as the pianist is more important than the piano. The rumored visit of Richard Strauss to this country next season would be an indescribable boon in our present dearth of good conductors. Meanwhile, it makes a New Yorker sad and envious to read of the rare treats enjoyed by Londoners, who can hear all the great German, French and Hungarian orchestral leaders. Here, for instance, is what the *Pall Mall Gazette* has to say about the most emotional of living conductors:

"Enter Nikisch. He mounts the platform and stands monumentally statuesque. His figure and his presence are full of dignity. He taps his desk. The Tchaikowsky Symphony (No. 5) begins, let us say. He is chary of gesture. He makes but little movement at the outset. Then, through some subtle wave of sound, you are suddenly aware of a novel emotion. You bend forward to listen more intently, and then you become assured of the presence of a master. A master, indeed! The score becomes, as it were, transformed. You know it well; you know its massed sounds. Then, stealthily, one group of instruments sings to you—then ceases; then another—and that ceases. And then you realize that this Magian is playing the symphony. He is showing its beauties to you, detail by detail; he is nursing his effects with infinite keenness and knowledge. He seems to snatch cloud after cloud away from separate stars until the firmament simply dazzles the spiritual eye. Yet the man scarcely moves. Sudden, short gestures with his left hand, a hasty shrugging of the shoulders, a deliberately silent address to the 'details' of his musical army—here, to all appearance, is the whole outward and objective achievement of which he chooses to show himself to be the master. But the results are so magnificent, the personality is proved to be so impressive, the delicate changes in the emotional moods of the music under his control are all so notable, so appealing, so definitely individual, that you can but speculate wonderingly as to what particular sort of personal magnetism he owns which can thus carry its peculiar influence to a vast congregation of players like the Queen's Hall Orchestra."

[The above appeared in the *Evening Post* Saturday, July 5, in Mr. Finck's department. Vernon Blackburn is the brilliant music critic of the *London Pall Mall Gazette*.—EDITORS MUSICAL COURIER.]

Boston Music Notes.



BOSTON, MASS., JULY 5, 1902.

Miss Edith Torrey gave a pupils' recital at her studio in Huntington avenue on June 26, when the following program was given:

Pluck Ye Roses.....	Schumann
Sweet Is the Time.....	Schumann
May Song.....	Schumann
Miss Crandell and Miss Van Wagenen.	
The Slumber Boat.....	Gaynor
The Violet.....	Hood
You and I.....	Lehmann
My Love Is Like a Red, Red Rose.....	Hastings
Miss Wyner.	
Ah! Rendimi, from Mitrane.....	Rossi
Miss Melville.	
Menuet (old French).....	(Arranged by Weckerlin.)
Du Bist die Ruh.....	Schubert
Spring.....	Henschel
Miss Key.	
Aus deinen Augen.....	Ries
Die Lotosblume.....	Schumann
Out in the Open Meadow.....	Stewart
Romanza.....	Denst
Miss Van Wagenen.	
My Sweetheart.....	Kjerulf
Irish Love Song.....	Lang
The Sea Hath Its Pearls.....	White
Miss Crandell.	
Ritournelle.....	Chaminade
Ninon.....	Tosti
The Spring Has Come.....	White
Miss Melville.	
Protestations.....	Norris
Sleep and Rest.....	Ernest
Miss Wyner and Mr. Cohen.	
Aria, With Verdure Clad, from The Creation.....	Haydn
Miss Key.	

The Pop concerts are over for the season.

H. S. Wilder, director of the Virgil Clavier School in this city, and of the Clavier department of the New England Conservatory of Music, will conduct a Virgil summer piano school at Ludington, Mich., from July 28 to August 30, inclusive.

Mrs. Charles R. Adams is passing a portion of the summer season at Presque Isle, Me.

Carl Faeltel will spend the summer at his country house on Lake Sunapee, N. H.

Max Schilling's "Der Pfeifertag" is to go on at Berlin as the first of next season's novelties.

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The Lankow Studios, at 890 Park Avenue, New York City, are closed from June 1 until October 1, when lady pupils will be received for instruction by Madame Lankow's assistants, Mrs. Jennie K. Gordon and Miss Mary N. Berry, and gentlemen pupils by Mr. Sylvester P. Ritter.

Madame Lankow is going abroad to place several finished pupils. She returns and resumes her work on November 1.

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BELLINI'S "Puritani" created furore recently at its Vienna revival. Some of the local critics and "Italianissimi" are turning somersaults in their anxiety to welcome back the "true melody."

M. R. FINCK tells the good news that Arrigo Boito has begun work again on his opera "Nero," the score of which he has dallied with for twenty years. He is at his villa near Mantua.

WHAT a wonderful achievement it would be if some young American composer, a man of genius, would write a National Hymn that would make the country forget the very mediocre German (?) tune that masquerades at present as full blown American.

WHETHER it be true or not, the story that Leoncavallo (who is collaborating with Emperor William in an opera "Roland of Berlin") has fled Paris without leaving his address with his imperial librettist is a good one. Fear of further changes in the book caused this hasty act—at least so says the *Herald*.

THE *Herald* cables convey the interesting news that Arthur Nikisch has been elected principal of the Leipsic Conservatory, succeeding Carl Reinecke, the venerable composer, who was born in 1824. If this be the truth then Mr. Nikisch will indeed lead an ubiquitous life. As conductor of the Berlin Philharmonic and Leipsic Gewandhaus orchestras and director of the conservatory his time will be fully occupied.

FUNNY situation this: Leipsic has signified its unwillingness to contribute funds for the erection of a monument to Richard Wagner in that city. The reason is because of Bayreuth, "Parsifal" and Cosima Wagner. No "Parsifal," no memorial in stone, says Leipsic! Then no memorial, retorts the Queen Dowager of Bayreuth. Not very edifying all this, but it proves that art has, after all, a commercial foundation.

SOME Vienna critics are not yet through with Wagner. They still believe he is overrated, and are trying to fix his position in art. When Offenbach's fantastic operetta "Hoffmann's Erzählungen" achieved a financial success this season these worthy gentlemen were inclined to pit the spirit of Offenbach against that of Wagner! No names are mentioned, but we believe we could guess in the dark the name of one of this doughty crew.

ALTHOUGH her engagement was announced in THE MUSICAL COURIER months ago, the marriage of Teresa Carreño to Arturo Tagliapietra, July 1, in Berlin, was in the nature of a mild midsummer surprise. It also furnished food for the wits. And it was Carreño's fourth—not as yet fifth—matrimonial venture. She is a large, courageous woman, and being the "Valkyr of the Keyboard," why should one husband more or less disconcert her? Her first was Emil Sauret, the violinist; her second, Giovanni Tagliapietra, the baritone and brother of her fourth; her third was Eugen d'Albert, the distinguished pianist and composer, and her fourth (who should have been, according to the eternal fitness of things, a 'cellist) is Arturo Tagliapietra, a man once more or less connected with matters musical in this city. He is now Madame Sauret-Tagliapietra-d'Albert-Tagliapietra's manager. So she is, in addition to her

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brilliant piano playing, a matrimonial bureau in herself.

Her daughter, Teresita Carreño Tagliapietra, bids fair to rival her mother as a pianist. She has musical temperament.

TREATING THE THE Olean (N. Y.) *Sun* of recent date—June 8,

if we mistake not—published an account of what is reported by that paper to have been a decidedly interesting vocal experience, and the temptation to reprint it cannot be resisted. Hence we reproduce as follows:

RESULTS OF A NEW METHOD.

SURPRISING ACCOMPLISHMENT OF PUPILS OF WM. H. SHAW.

Somewhat interested as to what the Shaw recital, to be given at the Baptist Church next Wednesday evening, promised to the public, a representative of this newspaper called at the studio Friday afternoon and was permitted to hear a class of fourteen ladies going through their exercises in unison, and later was privileged to hear Mrs. Cook, of Bolivar, and Miss Carrie Dick, of Port Allegany, in solos. Both the class in unison and the efforts of the soloists showed a remarkable clear tone, free from all throat action, producing a bell effect, which Mr. Shaw states is getting back to the bel canto tone, which made the singers of the eighteenth century so great for quality and compass. This seemed to be fully established by the fact that the fourteen ladies, sopranos and low altos, ran scales from the low voice up to and including "E flat" above "high C." Then four sopranos continued to "A" above "high C," and Miss Dick carried the scale to the "C" above the commonly known "high C." This young lady also produced low contralto tones touching the "C" in the base cleft, making a range of four octaves. The most striking feature of the method is that all tones for men and women are produced by the falsetto principle, without any registers in the voice. The class mentioned is composed of Mrs. F. T. Graham, Mrs. F. J. Pierce, Mrs. J. W. Loan, Miss Lucy Tothill, Miss Nellie Sheridan, Miss Elise Ballard, Miss Flora E. Caton, Miss Blanch Seeley, Miss Grace Stowell, Miss Elizabeth Griffin, of Olean; Mrs. Bertha Cook, Bolivar; Miss Edith Mersereau, Portville; Miss Carrie Dick, Port Allegany; Miss Clara Zook, Bradford.

It will be seen, according to this paper, which is published in Olean, that the bell effect which comes out of Mr. Shaw's pupils is really the bell canto, a discovery which must at once set at rest all further doubts as to the success of the old Italian method; but what is most surprising to us, and a thing which must be invaluable to the future of vocal music in this country, is the fact that this young lady, Miss Dick, who carried her scale to the C above the commonly known high C, also produced low contralto tones touching the other C—the C in the base cleft. Probably the writer meant that she was the cleft on the base. Well, if she was cleft on the base she is out. No matter if her high tones go up to the C above the usual high C, and her low tones run down to the other low C—if she is cleft on the base she cannot make her innings.

Criticisms of vocal productions are always surrounded with elements of danger, because the average music critic has no particular desire to become a throat specialist, or a voice specialist, or a song specialist, and has no time or inclination to devote himself to any particular study of this really individualized art, for if there is anything that applies to the person it is that person's voice, so that,

even under the most favorable circumstances, the song heard issuing from the human throat is a matter to which the average music critic, so far as voice science itself is concerned, does not pay the strictest kind of attention. A critic will criticise interpretation and style and delivery, but when it comes to method, tone production, voice production and the mechanism of the throat he fights shy of it, because he knows that it requires a special study, and he knows that he cannot apply himself with any prospects of success whatever in life to a study of the vocal art.

The old saying is therefore applicable here, "Fools rush in where angels fear to tread." It is the writer who has no conception whatever of what it means who will criticise the voice, and who will go into the intricacies of voice method and voice system and vocalization and bell cantos and base clefts—very base ones, too. People who sing should sing as they speak, without affectation, and not interest themselves so much in C's above high C's, or low C's below lower C's. After they know how to sing they should sing music, but they should know how to sing notes and tones before singing at all, and singing teachers should show their pupils how to produce tones before they show them how to sing, and then the teachers should show them how to sing music, and they should not begin to sing music until after they have studied music, and then after they have studied music they should apply their knowledge of singing to music. It seems so plain, so transparent, opalescent, clear, logical and straightforward—so sensible if people would only look at it right. Method! Method! What is method? Each human being is the vocal individuality itself. What applies to one woman does not apply to another; what applies to one man's throat does not apply to another's. The vocal teacher should know exactly each individual case and how to treat it, for if a cast iron method is applied, even if it is a good method, it is bound to err somewhere. That same method cannot be applied to all pupils for temperament, nature, character, intelligence, experience, intellect, the art spirit, the art instinct—all these things apply, individually as the case may be, and figure, carriage, pose, dramatic feeling and feeling itself must not be forgotten. There is more wrong committed under the name of vocal instruction than under any other guise, because it strikes a vital point—the health of one of the most sensitive human organs.

THE cable reports the success in London in opera of a Miss Mary Garden, from Chicago, giving the usual rose colored account in the flowery language of the press agent. Miss Garden may possibly be a permanently successful opera singer, and we hope for her sake that this triumph as reported is not only true but that she will make a career that will add to the list of American artists her fragrant name. It is not of Miss Garden that we wish to speak, but rather of the many others who missed their careers after having made just such successes as Miss Garden made. What has become of them all?

The young girl leaves her American home, her family and friends and goes to Europe, usually winding up in Paris, where, after studying voice placing with M. Booboo and style with M. Sbligygla and other things with Madame Charnieasy, she gets a show at the Opéra Comique after the expenditure of so and so much American money. She then, as a success, secures an opening in London, if she does, and then no more is heard of the girl.

A few years later one of the many correspondents of this paper—say, the one at Oshkosh or Kalamazoo or Podunk—sends in an account of a

concert in that town, and we learn that the young lady is the first soprano of St. Clement's Episcopal Church at Oshkosh and that she sang "The Holy City" with great success and gave as an encore the Bell Song from "Lakmé." That is the opera in which she made her début at the Comique in Paris and she sticks to it with habitual tenacity.

This is the usual result. Thousands of American girls have gone to Europe to "finish" their vocal studies and were finished off in just such a style and were lost in obscurity, never having been heard from or heard of thereafter, and they are indeed comparatively happy if they "finish" as members of a church choir in some American city or town, and as such subsequently marry the rector's or the sexton's son—not the tenor or the basso or the baritone of the quartet or any of these in the choir, for they are long since married, divorced and married again, particularly if their first wives were singers or musicians.

For over twenty years we have been paying a rather strict attention to this feature of the American social and musical function, for in many respects these are entwined, and the files of this paper tell many stories of just such débuts as that reported on Miss Garden, and yet of all the hundreds of débuts in Europe of American girls during that period a very small percentage was ever after heard of—an infinitesimal percentage; not more than a dozen American girls maintained their original European début expectation.

And now then what becomes of these girls and women? Whither do they drift? What is the "finish," for there always is a "finish"? Some of them return and open vocal studios. That is excellent, because they do know something of the voice in many cases; in many instances they have distorted theories ingrafted through a method that has no permanent qualities—that may have given them the début but finally led them off the operatic stage. Their subsequent failures at least justify this assumption. Others return and join small light operette troupes, such as disport themselves before easily pleased and indifferent audiences in the smaller American cities, and we have known of instances where some of them became members of choruses in these traveling opera companies. Of course, they are in reality not opera companies at all, but merely assume that name, just as teachers of the rankest sort become professors in this Glorious Fourth of July land of ours, with its delicious Philippine and Cuban free and equal policy. Everybody being free here, why of course we are free with other people's freedom, and so we do with it just as we please. Anybody is free to start a company and equip it with some singers and others who are not singers, and call it an opera company, and as we are all equal we have no right to say that the other one who does this has no right to do it. But these so called opera companies are not opera companies at all; they are companies, but as to the opera, why, that is a question of art—however, we are not discussing art.

In these nondescript companies many of the girls will be found whose parents spent all the way from \$2,000 to \$5,000 or more to have them educated in Europe with the hope that great artistic and pecuniary results will flow from the serious step taken, for it is always a most serious undertaking, this sending of a young woman to Europe to study.

Others will be found lost. This seems paradoxical, but at a glance it will be discovered that they are lost when we find them. This is the greatest and most damnable feature of the whole process, and it is of such moment to the people of this country that it should form the basis of rigorous inquiry. Many of these girls who go to Europe to study become the victims of a fate to which it is merely necessary to hint at, and escape from it is at times impossible, considering environment and influence. There are many rumors abounding as to the nature of the cost to which a woman must

submit before she can make a Paris opera début—in either opera house. It is usual boulevard gossip and it is referred to under the breath in the studios. What becomes of them? We have another answer here.

The début of American girls in Europe is regularly reported in cablegrams, but in most instances that is the culmination of the career, and the musical world hears no more of the women—or the men, as the case may be—except in some local reports published in this paper, which as a special organ is apt to keep a tracer on all persons interested or occupied in music. And what are we going to do about it? Keep on feeding the European vocal studios for such reasons? Is that the scheme? Every season Mr. Grau brings his opera company here from Europe. It is a mere temporary business proposition. The singers are here, get their big salaries and go back to Europe to spend the American money. There is nothing narrow minded about this; it is liberal, but there is nothing narrow minded in referring to it; that's liberal, too. How many American débutants has Mr. Grau ever brought over here from Europe in his annual pilgrimage to these shores? How many? One can count them on the fingers of one hand, and seemingly not that many. Not that it is Mr. Grau's fault at all. He wants and needs material, but he cannot find it among American girls studying or singing in Europe. He brings Croatians like Ternina, Australasians like Melba, Germans like Schumann-Heink, Poles like Sembrich, French women like Calvé, and in all the great aggregation once in a while an American—a rare case.

It may all be due to the temperamental condition of the American woman, who may become restive under the severe strain of study and who may insist upon a début before artistic maturity; it may be due to defects in the character of the aspiration or the difficulty in absorbing the nature of the environment so different from that here at home. It may be due to other causes not necessary to enumerate, for we are engaged here merely in discussing effects, and therefore we ask, "What becomes of them?" and not "Why?" The facts are that the whole proposition as such is a lamentable failure, and the sooner our usually level headed people will realize this the quicker they will appreciate the hopelessness of the task under prevailing conditions. Would it not be an interesting item to secure from Mme. Marchesi a list of her American pupils during the past 20 years and then have THE MUSICAL COURIER hunt up and ascertain in each instance what has become of the pupil? That might answer the question.

AFTER a while the people of this country will not believe anything that they read in the newspapers. Here is this story about Kubelik having received \$100,000 for an American tour, and now comes the story of Kocian receiving \$100,000 for an American tour, and

SENSATIONAL PRESSWORK. all of the associations of great sums of money with European musicians that come over here,

references to which are constantly floating about in the papers, and the discovery subsequently that there is no money taken in sufficient to pay one-half of such a sum, will finally teach the public that no attention should be paid to these things at all.

The other day papers all over this country published articles to the effect that Bandmaster Duss would pay his manager \$140,000 for the release of a contract. There was no such question under consideration, and, in fact, Mr. Duss has re-engaged the St. Nicholas Rink for next season, and has extended his contract for this season two weeks longer than originally planned; that is, instead of giving up his concerts on the 14th of September he is to continue them until the 28th of September. Mr. Duss never proposed to pay \$140,000 to his manager, because there was absolutely no reason

why he should do so, even if he were to give up the St. Nicholas Rink concerts, or if any illness were to overtake him, and yet the papers, without considering that this was an impossible condition, forthwith published the \$140,000 item. It could not have done Mr. Duss any good, although it was of that sensational nature which is looked upon by the press agent as helping an artist. Mr. Duss is full of art, he is a splendid musician, and he is giving us brass band concerts that are remarkable. His artistic success at the St. Nicholas Rink is unexampled, and he has had large audiences every night, and they are going to grow and become still larger as the season rolls on, and there was no reason whatever to associate him with sensational reports. Whoever may be responsible for it made a gross error, and so it is with Kubelik and so it is with Kocian, and so it is with all of these artists whose names are associated with fantastic figures and with grotesque accounts of their lives and their habits and their methods, until, after a time, the public will become so satiated with this kind of nonsense that it will remain away altogether from music. It is becoming a satire. In fact, the whole musical life of America is travestied by these absurd press agent reports and rumors and statements.

Only two days ago the cables from Europe announced that Calvé had lost her fortune, or had made disastrous investments, and would come back here next season to replenish her treasury. The return of Madame Calvé to this country was already announced in this paper, and at the time she departed for Europe, when she was interviewed and stated that she could not come back to America again on account of the climate, this paper doubted the statement—not doubting Madame Calvé at all, who, as an artist, is a remarkable appearance, although it must be admitted that her voice has now lost its timbre and its quality; yet she is an artist and must always be looked upon as such. The reason that we doubted the statement of her permanent retirement from America is due to the fact that this is the only country in which she is able to make any money. In Europe she can make very small sums comparatively, because the star system does not prevail outside of London, and they will not and cannot and are not able, despite Government subventions and municipal subventions, to pay the immense sums of money that are paid to artists here under the sensational operations of the press agents.

In fact, so large are the sums received by foreign artists in this country that they can afford, each one of them, to engage a press agent, and this press agent fills the daily papers with announcements that are read by the public. It is a good business and they are making money out of it; but it is an infliction and a great wrong to the American people, through the daily press—the demoralization of the whole musical life and the perpetuation of the vicious star system, which is diametrically opposed to and is antagonistic to musical art in its true sense. It should be stopped, but it will not be stopped. There is too much money in it to stop it; but this paper protests against it, as it always does, and that will produce an effect among the musical people at least, and that is desirable.

THE following cablegram from Rome was printed in yesterday's New York Herald:

ROME, Monday.—There is some talk of depriving Signor Mascagni, the composer, of the directorship of the Rossini Lyceum in consequence of his undertaking a concert tour in the United States. Although this is the highest musical position in Italy, the salary is only \$2,400 yearly.

This is a new European phase of artistic control. Is the Italian Government—for it is a question of Government—to prevent Pietro Mascagni from stimulating the culture of modern Italian music in the United States? For it amounts to that.



WAGNERIANA.

WERE it not for the obstinate figures of necrology it would be a very difficult matter to believe that Richard Wagner is really as dead as the traditional door nail. Germany, the land of Beethoven, beer and brochures, is still turning out pamphlets about the late Richard. Many of them are evidences of famous "German thoroughness"; others of Teutonic sentiment.

"Richard Wagner und die Religion des Christentums"—does it not sound as though Grub street had opened its summer portals and exuded some drowsy paragraphs? Yet Victor Laudien is fearfully in earnest about the above topic. If he had contented himself with pointing out the religion of Parsifal—whom Wagner made a Catholic, at least so accuses Nietzsche—no one would have disagreed with him; and this simply because we all have asserted so often that "Parsifal" is not religious. But Laudien begins where Wagner began, and harps on the constant tendency toward the salvation doctrine as shown in the early works of the composer.

Now all this has been said before, but it is annoying to have someone insist that the motive for all these Wagner-salvations was religion. That circus leap of Senta's appears to some good folk like a mighty sacrifice. In reality it is the insane act of a foolish virgin who read too many streaky legends in her high posted Dutch bed. No one ever could have fallen in love with Daland, who had pitch in his hair and swaggered like a drunken Thames waterman. Eric with his plush breeches was much sweeter.

Laudien even reads salvation in the "Lohengrin" myth, and goads the trusty patience of the reader, asserting that Tristan saved his soul by denial. I wish someone would tell me what Tristan denied himself after that first drink of Isolde's tonic!

"Wagner might have let Tannhäuser return to Venus in the end and thus have dealt Christianity a blow," sighs this ardent moralist. So he might, but then what about Richard's idealism and his syrup sentimentality?

Richard did not know from Monday to Wednesday exactly what he believed. The moment was all to him. That he wrote "Parsifal" does not prove his Christianity. At heart Wagner was as much a pagan as was Händel, who wrote oratorios by the dozen and even wished to die on Good Friday. Will the sentimentalist with the far away look in his eye ever be satisfied to judge Wagner only by his music and by the naked facts of his life? I am indebted for this little pamphlet to the kindness of my good friend, Hans Scheider.

Hans Béart has written two nice fat pamphlets on "Wagner in Zurich," and the Wagnerianer have been snorting contemptuously at them. The incident of the Wagner-Wesendonk scandal, printed in THE MUSICAL COURIER before, is related by Béart. He follows rather intimately the life of Wagner in Zurich—so intimately that some Wagner idolaters accuse him of calling this spade a "damned old shovel."

In his account of Wagner's Zurich stay there is detailed mention of the several Kneipzimmer and of his intimate friends of that time. Among these, be-

sides the ones better known, was Herwegh the poet, who introduced Wagner to the works of Schopenhauer. Frau Wille says that these writings were entirely new to Wagner, that he devoured them and was amazed. "What charlatans all Hegels are alongside of Schopenhauer," he wrote to Liszt. And the direct denial of life he apotheosized in Isolde and in Brünnhilde!

George Semper, the architect, was another one of his comrades. He too had been embroiled in the Dresden uprising of '49 and had fled to Zurich. Ettmüller, who made a study of the ancient northern literature, was of great assistance to Wagner in his "Nibelungen" poem; he gave Wagner two Skaldic songs, after which the musician composed the "Todesverkündigung" in the "Walküre."

Von Bülow and Karl Ritter had become his protégés, and he vouched for their abilities as conductors at the theatre; but it soon proved that they were inefficient, and Wagner himself took the baton.

Von Bülow's stay in Zurich was a short one. His eccentric manners were not liked by the orchestra; a row with a prima donna forced him to resign his position. Ritter soon followed him, and even Wagner laid down his baton. Franz Abt succeeded them immediately.

Wagner still continued the concerts, and made a splendid showing, to judge from the programs; his changes in the Gluck "Iphigenia" Overture date from this time. Liszt visited him here in 1856, and the two divided the baton between them in a concert at St. Gallen.

An interesting chapter in the pamphlet is "Richard Wagner and Emilie Heim." She was the wife of a musician, Heim, who conducted the Zurich Männerchor, and the pair lived in the house adjoining the one occupied by the Wagners.

She is pictured as a beautiful woman, and seems to have been attracted by Wagner. A copy of his portrait hung in her salon over her own picture. He would read to her parts of the "Walküre" poem which he was then composing, and—in jest, of course—called her "Sieglinde." To her physical charms was added an effective soprano voice—she sang the Senta ballad in the Zurich Wagner concerts. Liszt made her acquaintance in 1853, and never failed in his letters to Wagner to send her messages of remembrance. Thoughtful Franz! Do you recall Nietzsche: "Liszt, or the school of running after women."

After "Die Walküre" had been completed Wagner and Frau Heim sang portions of it together—he singing Siegmund and Hunding and she Sieglinde. When Liszt revisited Zurich in 1856 it was in company with the Wittgenstein and her daughter. Then there were several "Nibelungen" evenings held at the Hotel Baur, with Liszt at the piano and Frau Heim and Wagner singing the principal parts. The Siegmund-Sieglinde love scene is said to have been convincing.

Wagner decided to move from that neighborhood. Yes, there were too many piano teachers near about—to say nothing of a horrid, noisy smithy. But there was another reason. The kitchen of the Wagner house was directly opposite that of the Heim dwelling, and when the Mesdames Wagner and Heim saw each other they acted much as the princess did to poor Cinderella of fabled fame. Besides the tongue of gossip had begun to wag in the village, and Minna was jealous.

The Heim friendship did not cease with this removal. After Wagner had completed "Meistersinger" she traveled to Tribschen, and the pair sang Sachs and Evchen together. Both in 1876 and 1882 she was Wagner's guest at Bayreuth.

Once she asked him naively if she ever could be a Walküre. He told her it was scarcely probable, but that she would be in Walhall and would sit in

the Hall of Freya, the goddess with golden hair and blue eyes, the goddess who embodied eternal spring!

When the Wesendonk intimacy grew Minna looked about for someone to whom she could confide her troubles. The sympathetic person was one Riese, a dancing master who honored Meyerbeer because he provided ballets in his operas. Riese had met Wagner and his then affianced Minna at Königsberg, and this friendship was renewed at Zurich—but only partially. Between the two men there could be no intimacy, for Richard's "Judentum in der Musik" did not fail to offend Riese; in addition there were some slight money differences.

For Minna Wagner, Riese was a man after her own heart. So when Minna and Richard had their little quarrels and Minna called the first act of "Walküre" "unsittlich verlebte Esei," then Richard would go walking and Minna would take herself to the Napfgasse and pour out her heart to Riese. That trio of women—Mmes. Wesendonk, Heim and Wille—gave Minna many a bad quarter of an hour.

The Wesendonk tempest began to brew. Even Countess d'Agoult was called on for advice—"the woman who once traveled to Zurich expressly to meet prominent men," as Madame Wesendonk labeled her. All to no avail. The inevitable came with a neat row in the family of Riese and a tremendous one in the Wesendonk menage.

Wagner abruptly left Zurich and his little villa auf den grünen Hügel. As a mocking bit of verse put it:

"Mit Grane ohne Zügel—sprengt er vom grünen Hügel!"

The last portion of Bélart's study treats of Wagner's Bayreuth period, 1877-1883. He calls it the period of belief in the church. The Nietzsche-Wagner friendship and enmity is rehearsed here; the philosopher never could forgive Wagner his refusal to deny Schopenhauer, and more than that, his denial of the will to live. "Woe, that you too should have sunk at the foot of the cross, that you too are a conquered one," was Nietzsche's parting from Wagner. It is difficult to realize now that the two men ever could have been friends. The only real pity in the matter is that Nietzsche attacked the music of Wagner—he had his hands quite full enough with the prose writings and the libretti. That he should have offered Bizet as a substitute is not to be taken seriously. If he really smashed a clay idol with his Zarathustra hammer he replaced it with one from which the sawdust rained.

For a lost or misplaced appetite there is no restorative like that remarkable book of Brillat-Savarin, "Physiologie du Goût." The author caracoles through the entire gastronomic alphabet, from Asparagus to Zwiebel. Every subject in it is treated with the daintiness of a hand that knows the exact moment when to unspit a bird. The betraying odors of digested asperge and the erotic influence of the truffle are discussed with admirable delicacy. One of Brillat-Savarin's premises is, "Tell me what you eat and I will tell you what you are." And why should not a man's gastronomic taste be the true index to his soul?

Musicians, he contends, are naturally a thirsty lot. Of course, one need not read a book to discover that, but here is the proof: "That man is a drunkard," said Krukenberg to his audience during a clinic at Halle. "What is your trade?"

"Musician."

"Quite right. The wind instruments especially lead to drunkenness. Now, which instrument do you play?"

"Violoncello."

"There you are, gentlemen. Don't you see that I'm right?"

Added to this is the curious and important in-

formation that thirst is caused by sitting in a draught of air. Now I know why they have electric fans in wet goods bazaars.

The cruel doctor attendant on Montluisin of Pont-de-Veyle had forbidden his patient all strong drink. The sufferer's wife fetched him a glass of sparkling water, of which the brave man took one swallow, then handed back the tumbler. "My dear," he said cautiously, "I have always heard that one must drink very little medicine at one time. Put the rest carefully away and save it for another occasion."

Close upon this follows the awesome story of the man who died in trying to keep his wager by not drinking any liquor for twenty-four hours. To relieve this gruesome fact is the response of the habitual one who was offered grapes after dinner. "No, thank you," said he, refusing them, "I am not in the habit of taking my wine in pills!" Old this, but here is where it was born.

Some time ago the German critics looked at Rodin's Victor Hugo, shook their heads and pronounced the awful verdict: "Echt französisch." Now their French brethren gaze at Klinger's Beethoven, find it far too deep for "the poor French brain," and judge it "Purement allemande." This is the national retort courteous.

The story goes, says the London *Globe*, that a famous statesman was once asked to bestow upon a young man beginning life the concentrated essence of his own long and varied experience. He did so in these terms: "Never inquire about the identity of the Man in the Iron Mask or discuss the authorship of the 'Letters of Junius.'" In other words, do not deliberately be a bore. The advice, valuable in itself, would not need extension. One would have to add, for example, "Do not mention the word Bacon in connection with the word Shakespeare"; or, to be still more topical, still more completely down to date, "Exhibit no curiosity as to the origin of the National Anthem." A good many people before now have exercised their minds as to the producers of the words and the music of "God Save the King." But whereas the curiosity on this point was formerly intermittent, it has now become chronic. There have been articles on the topic; now there is a book. No doubt, when the Coronation is over, the feverish anxiety on this subject will cool down; but meanwhile, people may be expected to worry about it as little as possible. There is a lack of practicality about the controversy. The melody of the National Anthem is well enough; it has some breadth and some sonority. But why hanker after the writer of the words? He is dead and gone. He may have been an old, unhappy, far off poet laureate. Let him rest in peace.

Yes, and poor music he made when alive!

The London *Daily News* contained this:

It has been argued, from the experience of Carlyle and others, that men of supreme genius ought not to marry, but to adopt the semi-monastic life which Balzac advocated as long as M. Hanska was alive. Too often they marry before they are quite conscious of their high calling, and in that case nothing can be said, as the law has strangely forgotten to include the discovery of genius among the reasons for divorce. If they wait, or are precocious enough to become aware of their own powers before they fall in love, they are liable to be caught on the horns of a dilemma. If the man of genius looks out for some nice, plump, good tempered, housewifely creature, like Mme. Desprez, who will attend to his creature comforts without the least wish to interfere with his thoughts or to share in his work, he is still in danger of such annoyance as Holmes pictured in his "Poet at the Breakfast Table"—Shakespeare interrupted in the midst of Ham-

NOTICE.

Musicians and people interested in musical affairs who are going to Europe can have all their mail sent, care of this office, and it will be forwarded to them. Musical people generally, who are visiting New York, or who are here temporarily, can have all of their mail addressed to them, care of this office, where it will be kept until they call for it, or redirected, as requested.

let's famous soliloquy by Anne Hathaway's urgent inquiry, "William, shall we have pudding to-day or flapjacks?" On the other hand, if he selects a brilliant, intellectual helpmeet, either she may despise household affairs to such an extent that he becomes a mere walking dyspeptic, or she may devote herself to them, like Mrs. Carlyle, in a passionate spirit of anything but silent martyrdom—and then he is held up to posterity as a brute. Perhaps the remedy is to be found in the limited polygamy which was advocated by Sir John Ellesmere in that wise and witty book "Realmah." He thought that the man of genius should be allowed nine wives at least—"only, for goodness' sake, do not let them be nine Muses." Their functions were thus enumerated:

1. The arch-concocter of salads.
2. The sewer-on of buttons.
3. The intelligent maker of bread sauce.
4. The player of Beethoven's music.
5. The player of common tunes—"Old Dog Tray," "Early in the Morning," "Pop Goes the Weasel," and "Paddle Your Own Canoe," all of which tunes I think beautiful.
6. The consoler under difficulties.
7. The good reader.
8. The one beloved wife (dear deluded creature), who always believes in her husband and takes him to be the discreetest, most virtuous and most ill-used of men mortal. I do love her!
9. The manager of the other wives.

What sort of a genius was this genius with nine wives supposed to have been? He might be called a species of intellectual cat o' nine tails!

Mr. Finck quotes the following hot weather tale from the *Courier de Paris*:

A party of men, sitting in front of a Boulevard café, were approached one evening by a man with a clarinet in his hand, who said: "Gentlemen, excuse me. I have to make my living, but I suppose you would rather give me a sou not to hear me." They took the hint. He repeated this performance several times, till one day one of the men said he felt like hearing a tune, and asked him to play. "I am sorry," said the man with the clarinet, "but I cannot play a note."

Since writing of Mr. Runciman's one-sided estimate of Richard Strauss I read what the *Musical Standard* had to say on the same thrilling topic. It is worthy of reproduction:

"Mr. Runciman is quite at liberty to dislike Strauss' music, just as he dislikes the music of Brahms, Schumann, Dvorák, César Franck and others. But it is a pity he has centred his remarks on 'Till Eulenspiegel,' which is hardly a representative work. Indeed, I would meet Mr. Runciman half way and admit that much of the composition is outside the limits of absolute music. It is quite possible, of course, with regard to Strauss' music as a whole, that the numerous amateurs and critics in Germany and America (I do not mention England because 'J. F. R.' would reply that there are no music critics here) who admire Strauss are wrong and Mr. Runciman right. That is a matter which must be settled by posterity or perhaps by our younger brothers. In the meantime I would point one or two things in 'J. F. R.'s' article which require some kind of explanation. First of all we have a couple of bare statements, which, with all due respect, one cannot accept as advancing the argument. They are: 1. That the published pro-

gram of 'Tod und Verklärung' is poor and banal in idea. I can see nothing banal in the musical description of the moods of a sick man who has sought in vain for 'life's highest goods,' only to find his search is futile, until his eyes open in eternal night and he hears mighty voices revealing all that he strove to know—'World transfigured—world redeemed.' No doubt a healthy man should seek for nothing in life beyond the gratification of his material needs. But all the same, one cannot admit that the idea of Strauss' poem is banal or poor. 2. That Strauss is out-moded in Germany. Perhaps Mr. Runciman has much better means of knowing than I have, but until I have better proof than a rough statement by a London critic I am afraid things must be considered as not advanced by the mere statement. 3. That the idea of 'Don Juan' is just as common as that of 'Tod und Verklärung.' I would put it quite another way: the idea of 'Don Juan' falls as far below the idea of 'Tod und Verklärung' as the music itself falls. So much for Mr. Runciman's statements. Now for some inconsistencies.

"We read that in the higher sense Strauss has not a technic. The technic is the means of doing the thing the artist sets out to do." The definition is good—it represents 'J. F. R.' at his best. Let us see if it can be applied to Strauss according to Mr. Runciman's own views. Of 'Till' he writes: 'There is even shown a faculty of inventing themes of a shape which had not been used before. Everything is done with a definite intention; the whole form of the work, each theme, each bit of orchestration, has been done with malice prepense; there is none of the bungling, there are (sic) none of the lucky or unlucky unexpected effects, that characterize the symphonic writing of our own glorious Academics [these poor Academics—how the roots of their hair must hurt!]. One cannot but believe that every note, every effect, was meant.' Therefore we are reduced to this possibly imperfect syllogism: A technic is the means of doing the thing the artist sets out to do; in 'Till' every note, every effect, was meant, therefore the thing is done which the artist set out to do; and Richard Strauss has technic 'in the higher sense.' 'J. F. R.' could, and probably will, reply that the total effect is too vague for it to be said that Strauss has done what he set out to do. But as 'J. F. R.' persists in looking on 'Till' as a musical joke only he heard the thing with prejudice. Finally, is it not a trifle insular to judge Strauss by three of his earlier tone poems? One cannot finally deliver a verdict until one has become closely acquainted with 'Zarathustra,' 'Don Quixote' and 'Heldenleben.'"

I suspect Mr. Baughan of being the author of the above. Whoever wrote it "wrote it well."

INTERNATIONAL SOCIETY OF PIANO TEACHERS AND PLAYERS.

A FULL report of the first annual meeting of the International Society of Piano Teachers and Players will be published next week. The society held sessions July 5 and 7 at the Berkeley Lyceum, 21 West Forty-fourth street.

Charlton Home.

Louison G. Charlton, the well known impresario, arrived from Europe on Saturday.

REBECCA SPRICK.—Miss Rebecca Sprick, one of the pupils of Albert Gerard-Thiers, recently sang at a concert in New York and scored an immediate success.

The New York Herald spoke of her singing as follows: Miss Rebecca Sprick, who has won much favorable comment from metropolitan audiences, and who has a voice of rare sweetness, power and range, sang twice in exquisite manner.

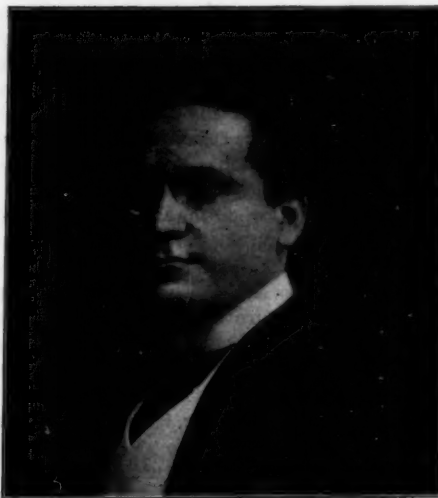


NEW YORK STATE MUSIC TEACHERS' ASSOCIATION.

Fourteenth Annual Meeting, Newburgh, N. Y., June 24-27, 1902.

THE truthful chronicler of this meeting cannot write with enthusiasm, inasmuch as it was the smallest so far known in the history of the organization. To what pass has it come when it has less than 200 members? Where are the 1,200 of the second meeting, at Saratoga, or the 1,000 of the first Binghamton meeting? Various causes account for this, but at the outset let it be stated that the policy of the last two years has directly brought this about. Whatever the merits of this policy, here are the results: There are at this present writing less than 200 members in this association, and this includes the forty life members. The raising of the dues from \$1 to \$2; the meeting in so small a place; the situation of the place itself—in one corner of the State—and perhaps most of all the fact that the program committee did not get out an advance program; all this combined to make the above low water mark of membership. There have been no New York section meetings, consequently people in New York knew little of the association. The New York membership has grown less each year, falling from forty-three last year to twenty this year. There were no cash prizes offered to vice presidents, as for four years past, though this money was, as usual, donated by Mrs. George Tracy Rogers, of Binghamton, and all of these facts militated against attendance.

It remains for the new president, Carl G. Schmidt, a genial man, popular, methodical and successful in organization, to resuscitate the New York State Musical Teachers' Association. He alone cannot do it; but with the help of the other officers, and especially the working members,



PRESTON WARE OREM.

namely, the vice presidents, who in former years worked willingly and enthusiastically, it may be accomplished.

Opening Banquet, Monday Evening, June 23.

About fifty vice presidents and members attended the annual banquet in the dining room of the Hotel Palatine, the officers at the head, the guests of the evening next. Among those who were seated at the festive board after a divine blessing had been invoked by Rev. R. H. Beattie, were: Louis Arthur Russell, New York city; Rev. R. H. Beattie, Charles E. Moscow, Newburgh; F. W. Riesberg, New York; Dr. Henry G. Hanchett, Mme. A. Pupin, Mr. and Mrs. Herbert W. Greene, Miss Lillie d'Angelo Bergh, Miss Lillie Machin, F. H. Shepard, Mrs. M. Gregorious, Mrs. Florence Mulford-Hunt, J. C. Wilcox, Marguerite

Stilwell, W. L. Coghill, Mrs. Katherine Riesberg, New York city; Mrs. C. E. Tucker, Miss Cashman, Watervliet; Miss Anna T. Briggs, Yonkers Park; Mrs. F. J. Kirpal, Miss Zella Hicks, Flushing; Preston Ware Orem, Philadelphia; Mrs. F. H. Shepard, Orange, N. J.; J. Ellsworth Stille, Gloversville; Kathryn Glennon, Claude Trevdyn, O. K. Taylor, Newark, N. J.; Miss Gertrude Traver, Germantown; Mrs. L. A. Washburn, Mrs. J. H. Schreiber, Wm. H. Reiser, Kingston; Mrs. John Duffee, Rochester; J. D. Beall, Ithaca; Mrs. W. H. van Vliet, South Scho-dack; Alice S. Vedder, Walden Bridge; Frank E. Shearer, Lockport; Miss Annie McIntyre, Spencerport; Christine Adler, Brooklyn; Burling H. Coss, N. Waring Barnes, Fred D. Fowler, Miss Helen S. Mabie, Miss Nettie L. Moscow, John H. P. Graham, William H. G. Repp, Mrs. W. H. G. Repp, Nathan S. Taylor, Newburgh.

The various courses of the dinner were excellent, well served and brought mine host Bain many compliments.



GERALDINE MORGAN.

President Russell made a short opening speech, followed by Rev. Robert H. Beattie, one of the really musical ministers of the Empire State. He combined sense with witty remarks, and made a good impression on all. Charles E. Moscow, the chairman of the local executive committee, was next introduced, refused to make a speech, but made his best bow. It was through Mr. Moscow's efforts that the association met at Newburgh, and throughout the entire affair it is only fair to say that Mr. Moscow was the one willing worker, ready to do all in his power. Dr. Hanchett told some funny stories. H. W. Greene spoke briefly, in which he made a certain clock strike 14; Madame Pupin told a little story, and Mrs. Katherine Riesberg contributed a bit to the merriment by a bright quotation. About midnight the company broke up.

First Day, Tuesday Morning, June 24.

In contradistinction to previous years, there was no sort of a crowd in the lobby of the Academy of Music. Secretary Riesberg and Treasurer Stille were not rushed in making out membership tickets or in receiving vice presidents' returns, so important in other years. Vice presidents did not come, that was all.

From 150 to 200 people were present at the opening, the larger majority ladies. Dr. Beattie invoked a blessing, and Mayor Wilson extended a welcome in a few well chosen words, followed by the president's annual address. He suggested various methods for the betterment of the association; inasmuch as some of these methods have been tried during the time of his incumbency, it is evident the expected results do not materialize.

These preliminaries over, Arthur Farwell took charge of a theoretical symposium, under the title of "Vital Issues in Modern Theory." He read letters from some well known composers, among them Kelley, Loomis, Huss, Little and Gilbert.

He was followed by "A Demonstration in Song Composition," by Preston Ware Orem, of Philadelphia, and this was one of the most interesting things of the meeting. Taking as text a love-poem, "I Love You, Dear," he

The National Conservatory of Music of America, Summer Term, May 1st to August 12th.

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(ADMISSION DAILY.)

proceeded to evolve a melody and accompaniment. Choosing the rich key of D flat, he explained his methods of composing a text, why certain words should have high notes, &c., and in fluent style soon had a good little song ready for the singer, Mrs. O. K. Taylor, who sang it prettily. The song has merit, and should see the light of print. Said the *Newburgh Journal*:

This was a unique and most interesting talk. He explained the process, mental and theoretical, of the composition of a song, taking one which he had composed himself as an illustration.

Madame Pupin came next, with an address and recital, subject "One Hundred Years' Progress in Piano Playing," in which she at first used an old Broadwood piano, followed by five piano pieces played on a modern grand on the Janko keyboard. This was a novelty to some, and so interested them.

Tuesday Afternoon.

This session opened with a bright paper by baritone William G. Stewart, once of the Castle Square Opera Company, later of the American School of Opera. By request he sang a number, the "Toreador Song," from "Carmen," with ringing tone and bravour.

He was followed by a matinee concert, the participants Geraldine Morgan, violin; Brenda Grace Whitney, pianist; Florence Mulford Hunt, contralto, and Clifford A. Wiley, baritone. Miss Morgan made a deep impression by her



CLIFFORD ALEXANDER WILEY.

violin playing, her numbers comprising the Introduction and Adagio from the Bruch G minor Concerto, and later the Handel Sonata in A major. The local papers praised her highly, the *Journal* saying: "Miss Morgan captured her audience with her expressive violin playing." Some of the conductors of choral clubs came to her with enthusiastic remarks. Miss Whitney's piano solos were well played, especially the Scharwenka Staccato Etude. As to Baritone Wiley, he made a sensation, as may be seen by the following:

The hit of the concert was Mr. Wiley's three songs. With a most engaging stage presence and well rounded and rich baritone voice, Mr. Wiley left a most favorable impression. His style is decidedly operatic. He received a double recall.—*Journal*.

At one time he was favored with two recalls and the second time he sang was recalled three times. In fact, Mr. Wiley was the singing sensation of the afternoon.—*Register*.

Clifford A. Wiley is a baritone with a ringing voice, a fine physique and interpretative ability.—*Troy Budget*.

The engaging personality and beautiful voice of Florence Mulford-Hunt won for her many warm admirers. She sang the "Frauenliebe" cycle, by Schumann, in which

the large range and varied tone qualities of her voice shone to advantage. Said the *Troy Budget*:

Mrs. Florence Mulford Hunt possesses a beautiful contralto voice and exemplified her good method in Schumann's song cycle, "Woman's Life and Love."

Fannie Edgar Thomas came next with her paper, "A Dialogue," in which this brilliant and original writer sums



MARGUERITE STILWELL.

up the various experiences of the music student in France, where she has spent a half dozen years. It was a most entertaining paper and received careful attention. She was followed by a piano recital by Marguerite Stilwell, assisted by Mrs. Taylor, soprano. I can do no better than



PERCY HEMUS.

quote the papers again, inasmuch as they but echo prevailing sentiment:

The fine interpretations of Margaret Stilwell, pianist, awakened much enthusiasm.—*Troy Budget*.

The piano recital by Miss Stilwell attracted the fullest admiration of her large audience. Miss Stilwell is a decided blonde and a handsome young woman. Her entrance on the stage called forth the hearty applause of her many friends.

Miss Stilwell plays with absolute precision, and the entire behavior and authority with which she renders her program attests the command she possesses of her technical resources and thorough musical training. In brief, Miss Stilwell is an artist of no secondary rank.—*Journal*.

*** Made a decided hit at the concert in the afternoon. She is a petite blonde, a very pretty girl and above and beyond this she is a highly cultivated artist in her chosen profession. Miss Stilwell was recalled several times. But as the length of this and all the other programs forbids encores she did not respond to them.—*Register*.

Mrs. Taylor, the soprano, has a nice voice and distinct enunciation, which qualities helped her to success in her several groups of songs.

Vice Presidents' Meeting.

At this meeting, held at the close of the concert, a committee on nominations was named, and a place of meeting for 1903 discussed. There was some talk of Geneva, near Auburn, inasmuch as a letter had been received from a newspaper man there who was interested; no action was taken, however. Many words went flying about, but as usual when there is so much talk nothing was achieved.

Tuesday Evening.

This was a grand concert, by the Ladies' Choral Club, of Poughkeepsie, Geo. C. Gow conductor, assisted by



ETHEL CRANE.

baritone Percy Hemus, and violinist George Essigke, Miss Stilwell also taking the place of another solo pianist who was expected.

Professor Gow, of Vassar College, deserves much thanks for his part in the concert; his women's chorus sings with much style, and in many ways shows the experienced man at the helm. Mr. Gow controls his singers without fuss, and they were a credit to him.

Among the members of the Choral Club who took part in the concert were: Miss Alexander, Miss K. Myers, Miss A. Myers, Miss Gildersleeve, Miss May Reynolds, Miss Marie Reynolds, Miss Wheeler, Miss Van Whit, Miss Round, Mrs. Nelson, Mrs. Hawkey, Mrs. Hasbrook, Mrs. Howarth, Miss Millard, Mrs. Wallhead, Miss Roy, Mrs. Mode, Miss Gorse, Miss Trecks, Miss Bushnell, Mrs. Carr, Miss Sayre, Miss Taylor, Mrs. Toburu, Mrs. Johnson, Miss Van Kleeck and Miss Woodin.

Mrs. Peckham was the accompanist.

Miss Stilwell played these three pieces: "Love Song," Nevin; "Guitarre," Moszkowski, and Polonaise, E flat, Chopin.

These she did with utmost brilliancy and poetic feeling, so that her audience would fain have had much more;



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encores were forbidden, however. Said the *Daily News* of her playing:

Miss Stilwell again scored a brilliant success. Her playing was followed by a deafening round of applause, which she gracefully acknowledged in a recall.

Percy Hemus, the baritone of St. Patrick's Cathedral, won the greatest possible success. He sang twice, and this was but a small portion of what the audience wanted. Of him various papers said:

Mr. Hemus is the possessor of a wonderfully rich baritone voice of wide range and capability. Like Mr. Wiley in the afternoon, his singing created a positive sensation. Mr. Essigke is very well known here, and his ability as a violinist therefore does not need praise. The soloists of the choral club were all excellent and the chorus was a well trained one.—*News*.

Percy Hemus, the baritone of St. Patrick's Cathedral, New York, is another singer that knows how. His voice is of delicious quality,



GEORGE ESSIGKE.

his temperament so adequate, his face so expressive and his dramatic intention so intense that he fairly holds the audience entranced with his interpretations. He should become a marvelously great artist, for he is but a young man.—*Troy Budget*.

Last, but far from the least, we speak of Percy Hemus, who is baritone soloist in St. Patrick's Cathedral, New York city. Mr. Hemus' style presents a marvelous likeness to that of David Bispham. The contrasts between the mezzo voce and fortissimo work were remarkably clear. His songs were well adapted to bring out this feature of his vocal culture. It was particularly noticeable in Handel's "Where'er Ye Walk."

In the rendition of the dramatic ballad "Edward," by Loewe, one is almost wont to say in interpretation, he was the equal of Mr. Bispham in his superb rendering of that same masterpiece.—*Journal*.

George Essigke, in charge of the music at West Point, was the violinist of the concert, and the program committee chose him, as he is a great local favorite. His



E. W. VALENTINE.

numbers were as follows: Romanze, Svendsen; Berceuse, Hauser, and Hungarian Dance, Brahms-Joachim.

The player has dash and temperament in abundance, and played with musicianly style. He received warm ap-

plause, and was appreciated as the following, from the *Journal*, will show:

Mr. Essigke, a prime favorite, of course surpassed his former standards in the artistic and forceful treatment of his group of solos.

#### Reception.

This followed the evening concert, and was held in the parlors of the Palatine Hotel, some 200 people attending this function. The auxiliary committee having this in charge was as follows: Mrs. Stewart F. Chisholm, Mrs.

entire did. At the close he was fairly overwhelmed with the congratulations of people who crowded forward to express their appreciation. As showing in some degree the views of all, here is quoted from the *Newburgh Register* of June 25:

It was a revelation such as Newburgh has never before witnessed and Poughkeepsie is certainly entitled to credit for having as its instructor of music a person who is not only competent to teach music, but able at the same time to control, and best of all the children say they love him. When the half hour of vocalizing had



THE MENDELSSOHN TRIO.

B. B. Odell, Jr.; Mrs. John Deyo, Mrs. F. N. Bain, Mrs. D. G. Cameron, Mrs. John B. Green, Mrs. Howard Thornton, Mrs. O. Applegate, Mrs. A. D. Hitch, Mrs. James T. Boothroyd, Miss Clara Odell, Miss Helen S. Mabie. Ices were served, and a pleasant hour was spent.

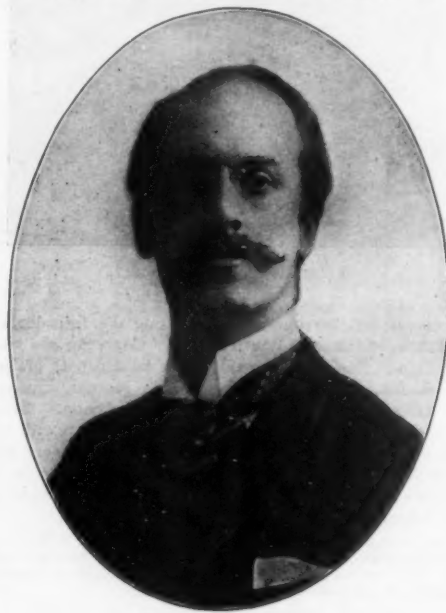
#### Second Day, Wednesday Morning, June 25.

There was a short business session, followed by a vocal symposium, which was to have been led by Perley Dunn Aldrich, of Rochester. His paper was read for him, however, and some remarks and experiences by various singing teachers took up the remainder of the time. Arthur Farwell again appeared, his subject being "The Wa-Wan Press, a New Movement for American Compositions." He has a fluent command of ideas and words, and was heard with interest, his principal subject relating to American Indian music.

At 11:30 there was a school music hour, with exhibition of singing by classes from the public schools of Poughkeepsie, under E. W. Valentine, director of music in the public schools of that city. This hour was one of the most interesting of the meeting, and the children did themselves and Mr. Valentine utmost credit.

The third year children sang the following songs: "Praise of Water," "Tiptoe Song" and "The Hunter from Kentucky," a two part song. The intermediate grade children sang the following part songs: "The Blue Sky," Abt; "Forest Concert," Diefenbacher; "Forest Song," Widman; "The Little Soldier," Kücken. A class of boys ten to twelve years of age sang "Melody in F," Rubinstein, and the "Pilgrims' Chorus," from "Tannhauser." The High School Glee Club sang "When Lilies Wake," Goate; "Merry June," Vincent. Such singing by school children is most rare; there was no straining at any time, and all the young singers were under perfect control. The Poughkeepsie Board of Education paid the expenses of the children's transportation, and heartily backed up all Mr. Val-

been completed and Mr. Valentine had notified the school children that they had an hour to see the city in, as the boat left at 1:30 on the return trip, there was a tumultuous outbreak of applause



HENRY HOLDEN HUSS.

from the assemblage. They had done honor to the children, now they desired to recognize the ability of their instructor. Mr. Valentine bowed his acknowledgments, but the applause continued, a perfect ovation, until he finally expressed his appreciation of their

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(IN LONDON, MAY-JULY: AMERICA, 1903.)

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approval and gave his children the credit for all that had been done. But the teachers knew that the instructor was not wholly an insignificant factor in the success. The singing of the Poughkeepsie children under E. W. Valentine's direction was a revelation of pure tone and intelligent phrasing.

### Wednesday Afternoon.

As usual, this afternoon was given up to the customary organ recitals, followed by an excursion. The organists were J. Warren Andrews, of the Church of the Divine Paternity, and S. Archer Gibson, of the Brick Presbyterian Church, New York. This was Mr. Andrews' program:

Fourth Organ Sonata.....Mendelssohn  
Serenade in F.....Gounod  
Caprice in B flat.....Guilmant  
Tenor solo, Leo Liebermann.  
Marche Funèbre et Chant seraphique.....Guilmant  
Fugue in G, Book 9.....Bach  
Largo in G.....Handel-Whitney  
Allegretto in E flat.....Wolstenholme  
Vocal solo.....

Previous to his recital Mr. Andrews read a very sensible and suggestive paper on "Some Practical Observations Concerning Church Choirs," in which he expressed the conviction that the combined quartet and chorus would be the coming model choir. He urged that the minister and chorister work more closely together, thus the music would become of more assistance to the pastor and in keeping with the highest ideals of the church service. The paper was full of common sense, displaying a great deal of discretion on the part of Mr. Andrews. He added also that if the pastor would pay more attention to the choir the choir would be more apt to pay better attention to the minister.

The *Journal* said that "Mr. Andrews' playing was characteristically solid and thoughtful, and his audience was

Pastorale in F (two movements).  
Finale, Sonata in E flat.  
Toccata and Fugue in D minor.  
Concerto in G major.

Tenor solo, Graduale (Mass in E flat).....Mrs. H. H. A. Beach  
Mr. Liebermann.

Fugue in F minor.....Gibson  
Elegy. Pastorale.  
Liebestod, Tristan and Isolde.....Wagner-Gibson  
(In press, Schirmer.)  
Cantabile (Sixth Symphony).....Widor  
Toccata (Fifth Symphony).....Widor  
Gibson's magnetic playing, his technic, controlling all difficulties, and the seemingly startling tempi and onward



MRS. PENNINGTON HOUGHEY.

rush of his organ manipulation, secures attention at once, and needless to say he made a hit. Quoting the *Journal* again:

Mr. Gibson was a prime favorite. His sustained touch and artistic handling of the more delicate work sustained his reputation as an all around symmetrical artist. His playing was possibly more ardent and brilliant than that of his predecessor. He responded to an encore. Mr. Gibson remained some time after the recital to meet several of the organists and musicians who crowded to the platform after the recital.

Mr. Liebermann also assisted, singing with pure tenor voice and genuine musical temperament, thus creating much interest in his next appearance in the oratorio "Elijah." Said a local paper of him:

Leo Liebermann, who assisted Mr. Andrews, sang to great satisfaction. He possesses a strong, resonant tenor voice. Mr. Liebermann is tenor soloist at the Fifth Avenue Baptist Church, New York city.

After the organ recitals, some fifty members and friends took the trip across the river, by trolley to the foot of Beacon Mountain, and up the new incline railway. Because of the hazy atmosphere the view was not as good as usual, still all enjoyed the excursion.

### Wednesday Evening.

This concert had as principal attraction the noted Euterpe Glee Club, also of Poughkeepsie, under Conductor Thos. J. Macpherson. This organization gives one concert annually in Poughkeepsie, and so great is the desire to hear them that the police are compelled to keep the public in line, the sidewalks being blocked for hundreds of feet in either direction before opening the doors.

The club was down for these numbers: "O Fair, O Sweet and Holy," Cantor-Smith; "Longing," Meyer-Helmund; "Bugle Song," Dudley Buck, and "The Nun of Nidaros," Buck.

These men sing with a unity, an accord, with a shading and expressiveness not excelled by our metropolitan or-

ganizations. Mr. Macpherson has his singers under control, is unostentatious in movement, yet authoritative, and there was a breeziness and swing in their singing which caught the audience at once. Said the *Journal*:

The singing of the Euterpe Club, composed of male voices entirely, did great credit to the director of the organization, Thomas Macpherson. Each number on the program was especially deserving of mention.

Miss Ethel Crane was the soprano soloist of the evening, and she created interest from the moment she appeared. The evident youth of the singer, her beautiful voice, full of nuance, her ease of bearing, her handsome appearance—all this, coupled with soulful singing of certain love songs, quite won every listener. After her first group she was heartily recalled, and it is certain there was much regret that there a "no encores" rule. Said the *Journal* of her:

Miss Ethel Crane sang most charmingly in her delightfully lyric style. Her rendition of "Die Nacht ist Schwarz," by von Flitz, and "In Maytime," by Oley Speaks, were particularly well received. She was recalled.

Miss Crane was twice recalled. She has a voice of wonderful sweetness and power.—News.

An artistic delight was the Mendelssohn Trio Club, Alexander Saslavsky, violin; Victor Sörlin, 'cello; Charles G. Spross, piano. Also were they a popular success, which is to the point. They played the Arensky Trio, op. 32, in D minor, and in such fashion that all were delighted. Later they gave the first movement from the C minor Trio of Mendelssohn, winning renewed evidence of the pleasure they gave. Good ensemble, a thorough familiarity with every measure, and musical sympathy have merged these artists into a homogeneous whole, and they play as with one accord. Much enjoyed, too, was the Grieg Violin and Piano Sonata, op. 8, played by Saslavsky and Spross, with much verve and variety of



BABETTA HUSS.

delighted." The crowds who attended the Andrews' recitals at the Church of the Divine Paternity, Seventy-sixth street and Eighth avenue, New York, attest to the hold he has. Organist S. Archer Gibson's recital program was as follows:

Fantasia and Fugue in G minor.....Bach  
Choral Preludes—  
Oh Sacred Head Once Wounded.  
We All Believe in One God.  
(Double pedal.)



WM. H. SHERWOOD.

tone color. These three men are delightful artists, sure to please, whether in solo or trio.

The Mendelssohn Trio Club upheld the wide reputation which these three artists have.—News.

The Mendelssohn Trio Club, of New York, Alexander Saslavsky, violin; Victor Sörlin, 'cello, and Charles Spross, piano, were highly artistic and made divine music.—Troy Budget.

### Third Day—Thursday Morning, June 26.

The morning began with a business meeting, in which was voiced the general sentiment to meet in a more cen-



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tral portion of the State next year, changes in the constitution were discussed, a report was made as to the official organ, &c., all of which will be found at the end.

William H. Sherwood then conducted the "Piano Session," his talk being on the subject, "A Plea for More Artistic and Scientific Habits of Music Study and Piano Practice." There was much interest in this, and it was practically a lesson of value to every pianist present. There was some discussion, and all present are under obligations to the most eminent of American pianists.

Henry Holden Huss, composer-pianist, came next, with this program:

Three Preludes, op. 17—

D major.

E major (for the right hand alone).

A flat major.

Minuet, op. 18.

Polonaise de Concert.

Henry Holden Huss.

Home They Brought Her Warrior Dead.

Du bist we eine Blume.

Give the Kiss I Gave to Thee.

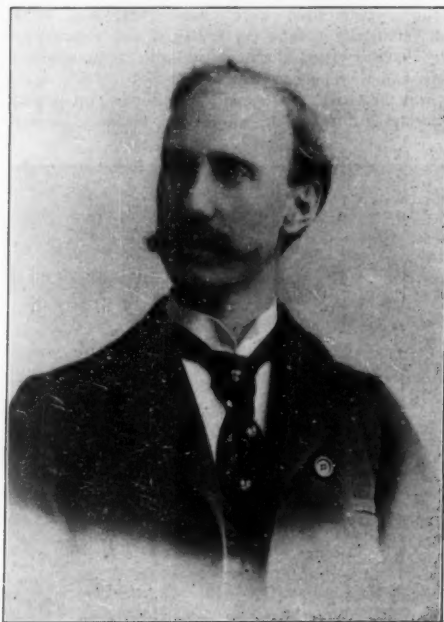
Miss Babetta Huss.

First movement of Piano Concerto in B major.

(Dedicated to Adelaide Aus der Ohe.)

Henry Holden Huss.

That Mr. Huss and his work in the cause of music were well known was evident by the hearty reception he received. After the first group of pieces he received warm applause; after the second still stronger evidence of appre-



CARL G. SCHMIDT.

ciation, and at the close a singularly spontaneous tribute. Miss Huss, too, sang with much intelligence, musically, and got her share of applause. I recall she sang "Home They Brought the Warrior Dead" with Seidl, in Chickering Hall, and the song was then admired. It requires two octaves range. The first movement of his concerto, which Huss has played with the Boston Symphony, New

York Philharmonic, Pittsburg and Cincinnati orchestras, has received warm commendation from Nikisch, who said it should certainly be brought out in Europe.

Here are a couple of appreciative press notices of the Huss recital, which was one of the most noteworthy events of the meeting:

Mr. Huss won for himself golden opinions, not only for his compositions, which were gems of the highest order, but also for his artistic and reposeful playing, which was marked by a splendid technical execution and poetic temperament. It is quite impossible to make any distinction in his numbers, as each was finely played and con amore.

His songs were interpreted by his sister, Miss Babetta Huss, who has a sympathetic voice and clear enunciation. Her second number is especially to be commended. In the piano concerto Mr. Huss was assisted by Ferdinand Himmelrich, a pupil of his, who played the difficult orchestra arrangement in a most scholarly manner. Mr. Huss has played this concerto with the Boston Symphony, the New York Philharmonic and Pittsburg orchestras.—Journal.

Henry Holden Huss, the composer-pianist, assisted by Miss Babetta Huss, vocalist, and Ferdinand Himmelrich, pianist, gave a recital of his own compositions which commanded attention and admiration.—Troy Budget.

#### Thursday Afternoon.

This began with the deferred business meeting and transaction of unfinished business. (Notice at end.)

At 2:30 little Hattie Scholder played three pieces, Schumann's "Aufschwung," Chopin's Nocturne, op. 32, and the Liszt Second Hungarian Rhapsodie. This girl is certainly a prodigious prodigy, playing with a strength, brilliancy and clearness associated with maturity. At eleven she accomplishes wonders, and her name should go ringing into the future. Following this there was a matinee concert, with Mrs. Pennington Haughey, soprano; Dorothy Taylor, alto; Miss Henrietta Weber, pianist; Claude Trevlyn, violinist, and Victor Sörlin, 'cellist.

Mrs. Haughey sang these pieces: "Valse Ariette," Gounod; "Slumber Song," MacDowell; "Lied des Mädchens," Jensen; "Spring," Tosti.

The waltz aria commanded instant attention, such was its fluency and brilliant style, and the daintiness of the MacDowell and Jensen songs showed another side of the artistic equipment of the fair singer, closing with the Tosti "Spring." Mrs. Haughey had won for herself a definite place in the minds of all who heard her, and who appreciated her intelligent and musically rounded performance. Miss Taylor sang well, better than I have ever heard her, and Violinist Trevlyn played with good effect. He is a reliable, musical player. Miss Weber arose from illness to play, but this was certainly not evident to those present; accustomed to hearing her, the writer asserts she never played better. As to Sörlin, this sterling 'cellist was one of the distinct features of the concerts, uniting with Pianist Spross in the last movement of the D major Sonata by Rubinstein, both playing with fervor and unity.

William H. Sherwood gave a piano recital of classic and modern works, notable among which were eight pieces by American composers. He is an ever welcome guest at the meetings of the New York State Music Teachers' Association, and, as usual, made a mighty hit.

#### Thursday Evening.

This was the grand closing concert, devoted to the performance of the oratorio "Elijah," with Mesdames Marie Zimmerman, soprano; Florence Mulford Hunt, alto; Leo Liebermann, tenor, and Dr. Carl Dufft, bass; Mrs. O. K. Taylor singing the "Youth and the Angel." There was a chorus of some eighty voices, an orchestra of twenty-five, under the direction of President Russell. Inasmuch as the

writer heard only a portion of this he can but quote others, as well as the press. Certainly a collected chorus, ill balanced, plentiful in sopranos, weak in basses and weaker still in tenors, with a scratch orchestra, cannot do finished work, and when the tempi are dragged, and the solo singers have to sing as the orchestra plays, then there is artistic smashup. Dr. Dufft's "It Is Enough" was saved by 'Cellist Sörlin, who alone carried it through, despite the other players of the orchestra. The oratorio



LOUISE VIRGINIA GORSE.

is a solo bass work, anyway, hence Dr. Dufft shone throughout. Mrs. Zimmerman is known as a reliable artist, and of the other soloists this was said by the Newburgh Journal:

Mrs. Florence Hunt, the contralto, possesses a fresh young voice—vibrant, strong and singularly sweet. Her rendition of the contralto solo, "O Rest in the Lord," was scholarly and altogether satisfying.

Mr. Liebermann, the tenor, as Obadiash, made a favorable impression. His cultured style, vibrant tenor and ample volume of voice were heard to advantage in his solo numbers, "If With All Your Hearts" and "Then Shall the Righteous Shine."

At the conclusion of the oratorio these resolutions were adopted:

Resolved, That the thanks of the State Music Teachers' Association are due to the citizens of Newburgh, who have given us so hospitable a welcome, and especially to the Rev. Mr. Beattie and the trustees of the Reformed Church, for so generously placing at our disposal their church edifice.

That our thanks are due to the newspapers of Newburgh for their reports of the meetings and concerts of the association.

That the thanks of the association are due to the array of successful artists and essayists who have spent so much valuable time for our pleasure and education.

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That the thanks of the association are due to Charles E. Moscow, chairman of the local committee, and to the local committees and vice presidents, who have labored so earnestly for the benefit of the association.

That the deepest thanks are due to the program committee. That our profound appreciation and sincere thanks be extended to our retiring president, Louis Arthur Russell, for his able work at the head of our association.

Resolved, That the association accepts with thanks the gift from F. W. Riesberg of \$100, one-half of his salary for the past year, and in view of his explanation of the lessened duties of the position, recognize it as both just and generous.

#### Business Meetings.

The various business meetings of the association served to show how utterly unbusinesslike music men are, for on all sides the constitution of this association was trodden under foot, with never a word of protest. It is effort wasted to go into details, but a few of these violations were these:

There was no treasurer's report.

Election of officers was not at the time specified, namely, Wednesday morning, and the election was not by ballot.

A prospective program was not issued; until the arrival of the official organ, June 21 or June 23, vice presidents knew not what was in store.

Men were elected to office who were not members, and who are not members at this writing.

Men voted and acted as tellers who are not and were not members.

Concerning the proposed amendments to the constitution, the following, from the Newburgh Journal of June 27, gives the newspaper man's story:

There was a lively discussion concerning the place of meeting for 1903, but nothing definite settled upon, the committee named being instructed to report progress. Following this there ensued a warm debate concerning the proposed changes in the constitution. The chief of these are as follows: That there be named a first vice president (carried without dissent); that the salaried office of secretary be abolished, and that sums up to \$100 for the president, \$75 for chairman of program committee and \$25 each for secretary and the treasurer be allowed.

This provoked lengthy discussion.

Secretary Riesberg stated that the sum of \$25 was absurd for covering his expenses, &c., quoting previous experiences to prove it. He stated also that the past year he had been called upon to do less work than formerly, and would therefore donate the sum of \$100 of his \$200 to the association. He also read the following letters from two of his predecessors, going to show their views as to the salary question:

"NEW YORK, June 25, 1902.

"I would state that I should think \$25 altogether too small an amount for the secretary. I found it took a great deal of time to attend to the duties thoroughly. Every day it was necessary to do something. You cannot neglect it for a day, or you get behind. Certainly no business man would think of doing the work entailed for anything like \$25. Sincerely yours,

"WALTER J. HALL, ex-Secretary."

"CORONA, June 25, 1902.

"I wish I might be present to voice an emphatic no to the proposition to reduce the remuneration of secretary to \$25. It is impossible for any person to properly estimate the many and arduous duties of the secretary, unless he has had some experience in like capacity. I trust the proposed measure will not prevail.

"Sincerely, OTIS R. GREENE, ex-Secretary."

Notwithstanding these letters, from men who knew, on the ground of economy the matter was rushed through, so that the incoming secretary will draw but \$25, and the other amendments were adopted.

#### Elections of Officers.

Some sharp lobbying resulted in the election of the following: Carl G. Schmidt, of New York, president; Jaroslaw de Zielinski, Buffalo, vice president; J. Ellsworth Stille, Gloversville, treasurer; Frank H. Shepard, New York, secretary; Louis A. Russell, New York, Thomas Impett, Troy, and Frank A. Shearer, Lockport, program committee; W. H. Reiser, Rondout, J. de Zielinski, Buffalo, delegates to National Association.

It was understood that Mr. Riesberg, for five years past secretary, no longer desires that office, and it was also well known that he could not work under the helter skelter methods existing. H. W. Greene might have become president, but refused. Frank L. Sealy refused to run as secretary, and was deliberately buncoed out of a place suited to him, of chairman of the program committee, and other happenings of the day, all utterly unconstitutional, because held at a time outside of that specified, need not be recorded.

Carl G. Schmidt, the New President.

The new president, for whom a unanimous vote was cast, is well known in Eastern musical life, having been

prominent in the National Association meetings in New York, and recently active in the State Association. He has no easy task before him, but his personal popularity is such that this element will count for much in the reorganization of the New York State Music Teachers' Association. One man cannot do it all—that has been tried the past two years, and Schmidt has the genial nature and tact necessary for a successful administration.

Mr. Schmidt is of the Conservatory of Munich, where he studied under Rheinberger and Kellerman. He also spent two years in Paris in special work with Guilman and De le Nux. He is a founder and member of the Council of the American Guild of American Organists, has been president for the past two years of the Clef Club



CONRAD WIRTZ.

of this city, an organization of 100 high class musicians, and was formerly vice president at large of the Music Teachers' National Association. In addition to his organ and choir work, to which he has devoted himself with remarkable success, Mr. Schmidt has made a specialty of illustrated piano lectures, in which he has attained considerable reputation. His career as a church organist began with St. Paul's Episcopal Church in Albany, N. Y. Subsequently he served the New York Avenue Methodist Episcopal Church, Brooklyn, where he conducted a large chorus, which did much excellent concert work under his direction. For six years he was in charge of the music at the First Presbyterian Church, Morristown, N. J., one of the most important churches in the State.

He is organist director of St. Paul's M. E. Church of New York, where he gives organ recitals of much interest; he has also a large class of piano pupils, and teaches in two of the most prominent New York schools.

Louise Virginia Gorse, Vice President.

A graduate of Vassar College, instructor of music at Riverview Academy, teacher of voice at Mt. St. Mary's

Academy, Newburgh, this lady has gained much reputation, based on her excellent work of the past few years. Preceding the Newburgh meeting, Miss Gorse gave a students' recital at St. Mary's, with a program ranging from solos, vocal and instrumental, to a chorus, from Streabog to Wagner. The *News* said "the attendance was large and the high class music greatly appreciated." Also:

The vocal solos by Madame Gorse, the gifted teacher of vocal music at Mount St. Mary's, were beautifully rendered and the singer was forced to twice respond to encores. Madame Gorse was presented with a handsome bouquet.

The *Journal* of June 23 also gave much space to her recital, and the following is from the Poughkeepsie *Daily*: The pupils, parents and friends of the music class of Miss L. V. Gorse assembled on Friday afternoon to listen to a select program of vocal and instrumental music. All the selections were rendered in a manner which reflected great credit upon both teacher and pupils. The technical demonstration of playing movements as taught by the Virgil Clavier method were heartily encored by the audience.

Concerning her singing at her students' recital at Poughkeepsie (consisting of piano, violin and vocal solos), the correspondent of the *Journal* wrote:

Miss Gorse sang "Summer" with her usual good taste and expression, and to a hearty encore responded with "Mighty Lak" a Rose," a very pretty song. She was accompanied artistically by Burling Coss.

It is evident this active lady fills an important field in the Hudson River cities and schools, and her service for the State Association is gratefully recognized by the officers of past years.

#### Two Prominent Members.

Among the new members of the association who attended the convention at Newburgh were Mr. and Mrs. Conrad Wirtz. Mr. Wirtz is director of the Wirtz Piano School, a flourishing institution at 120 West 124th street. This school has a constantly growing number of pupils and the reputation of doing thorough and conscientious work. During the last season a large number of recitals by both pupils and teachers were given. Especially instructive were the "Musical Hours for Piano Students," a series of lecture recitals given by Conrad Wirtz. Some of the topics for these lectures were the sonata, rondo, fugue and counterpoint. These musical forms were analyzed and illustrated at the piano by examples from the great masters. Conrad Wirtz is a fine pianist. His playing is always musical and full of breadth and dignity. A pamphlet has just been issued announcing that both Conrad Wirtz and his son, Gustave C. Wirtz, will accept engagements for concerts, lectures and recitals either as soloists or in ensemble work. The collaboration of father and son in work of this kind is unique, and will doubtless prove attractive.

Mrs. George W. Tooker, Poet and Composer.

This lady, a recent member of the New York State Music Teachers' Association, though an amateur, has composed quite a little, writing the poems as well as the music of her songs always. Her poetic muse extends from the soulful to the comic, recent examples of these extremes being the song, "From Rosy Dreams," and a ballad, "The Dying Tramp," the latter full of humor.

The former has genuine merit, beginning quietly, in E major, with a triplet figure in each measure; invariably the important words and syllables are set to the climax

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"A treat, nothing but harmony."—*Journal*.  
"Encore after encore."—*Telegraph*.  
"Led his forces with enthusiasm and energy."—*Sun*.  
"Brought the whole audience to its feet."—*Daily News*.  
"The 'Battle of Manila' took the house by storm."—*Times*.  
"Nothing will stop his metropolitan progress."—*Evening Sun*.

"The quality of the band is excellent."—*Telegram*.  
"A well balanced, intelligent organization."—*America*.  
"Popular features galore."—*World*.  
"The main floor and boxes were filled early."—*Tribune*.  
"Easy to see that he has been brought up in a musical atmosphere."—*Post*.  
"A musician of serious bent; has humor too."—*Mail and Express*.

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notes, so that text and music fit, being conceived simultaneously, as were the Wagner music dramas. There is some highly original harmony, and in the portion referring to the next world an accompaniment most suggestive of the celestial. This song shows inventive ability of much promise, so that with experience and sustained effort the composer may yet achieve distinction in the musical world.

The humor of "The Dying Tramp" is hard to describe; it is there, in both text and music, in the solo verses and in the chorus. "Weary Watkins" and "Slanting Joe" have their troubles, and this is pictured for us most wittily. Particularly in the lilt of the voices in the chorus is this the case. Sung well, this would be most effective.

The musical world should hear more of Mrs. Tooker, who besides the above has written a cantata, a choral anthem, a duet for bass and soprano, a vocal symphony, a Schlummerlied and a patriotic song, with chorus, entitled "Three Hundred Years Ago."

#### A Pupil of Alice Garrigue Mott.

MISS NORMA SCHOOLAR is the possessor of a most beautiful voice of unusual compass, which she controls equally well in dramatic and lyric music. Two seasons' training under Alice Garrigue Mott's tuition has made Miss Schoolar's singing artistically attractive, and she has decided to follow her school friend, the American contralto, Carrie Bridewell, and be heard in concert, oratorio and opera. Favorable press criticisms are to hand of a song recital given by Miss Schoolar at her birthplace, Birmingham, Ala., last month.

BRUNO HUHN.—The well known accompanist Bruno Huhn has left the city after a successful season, and may be addressed until September 1 at the "Buena Vista," Belmar, N. J.

### Obituary.

#### Professor Achille.

THE funeral of the late Prof. Antonio M. Achille, who was military bandmaster and the owner of a valuable music library, took place in Philadelphia on Wednesday last, a week ago. He was an Italian, who came over to this country and organized a band and made quite a success of it. He also left a number of band compositions, and did considerable to advance those interests in this country.

#### Decsi—Duss.

ANOTHER pupil of Decsi, the vocal teacher, namely Miss Sibyl Sammis, has won success in the Duss concerts. Last week she sang among other things the valse from Gounod's "Romeo and Juliet" and the "Nobil signor" from the "Huguenots." These numbers served to show her versatility, and the brilliant soprano was one of the pronounced successes of the week.

CORDELIA FREEMAN SURPRISED.—This well known vocal teacher and conductor, of Scranton and New York, was presented by her Studio Club with a beautiful baton last week.

Miss Susan Dickinson, on behalf of the pupils, made the presentation, and in felicitous terms referred to the cordial relations which existed between Miss Freeman and her pupils, the gathering of the evening being a striking demonstration of the affection in which she was held. The baton was of ebony, with ivory and gold trimming.

Miss Freeman responded briefly, although with difficulty, being deeply moved by the demonstration made by her pupils.

#### Regarding Emma Eames.

A REPORT was brought to this office to the effect that Emma Eames had arranged for a tour of thirty-five concerts in this country next season. As Emma Eames is engaged to sing with the Grau Opera Company this report needs authoritative confirmation.

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